ROBOCOP

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ASONeXcio

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Metro-Goldwyn-Mayer Pictures Inc.
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OVER BLACK - we hear breathing and praying in *Persian* -

INT. SMALL BEDROOM.

An IRANIAN WOMAN holds TWO SMALL CHILDREN and a TEENAGE BOY in the corner - they tremble and pray -

The door opens - an IRANIAN MAN looks in - sweating, scared -

IRANIAN MAN
(Persian)
Take care of our children.

The Teenage Boy looks up - anxious to go along - his Father takes one last look at him - and somberly shuts the door.

The Teenage Boy looks through a keyhole in the door - into -

POV KEYHOLE - SMALL DINING ROOM -

Where his Father joins FOUR OTHER MEN - all pull on explosive vests - and load rocket-propelled grenade launchers -

IRANIAN MAN (FATHER) (CONT'D)
Be sure to be seen. The images of our deaths are as important as the destruction of our enemies.

EXT. STREETS OF TEHRAN - DAY - CONTINUOUS.

A jittery FILM CREW moves down an alley - their gear awkward - a VERY HOT FEMALE REPORTER holds a mic. Five armed MERCENARIES escort them - their uniforms labeled: OmniCorp.

UP TITLE: TEHRAN 2039.

Leading the group, RICK MATTOX (30's) wraparound shades -

MATTOX
Everyone, eyes on me. We're entering area 34. While under company protection, you will follow company rules. Understood?

The crew nods, wide-eyed - they wear electronic bracelets - red lights blinking -

MATTOX (CONT'D)
Keep the markers on and you'll be completely safe.

Mattox looks skyward - gives the 'thumbs-up' to an AERIAL DRONE which hovers above him -

CUT TO:

ASONECIO

EXT. PENTAGON - WASHINGTON DC - NIGHT - CONTINUOUS.

AERIAL VIEW -

Surveillance Drones hoover above a modernized high tech Pentagon building.

UP TITLE: ARLINGTON, VIRGINIA - THE PENTAGON.

INT. PENTAGON - OMNICORP CONTROL ROOM/STUDIO - CONTINUOUS.

Anchor PAT NOVAK (50's) confident in his narrow world-views - sits in front of the 3D monitors -

On one: an aerial shot of the film crew in Tehran.

On another: footage from the FILM CREW - we see a pair of giant MECHANICAL LEGS move down a Tehran street.

Next to Novak sits GENERAL MONROE (stoic, but loves the camera). Beside him, a TECH wears a suit with an *OmniCorp* logo.

ON A THIRD MONITOR -

They watch a satellite view of Tehran. One area of the city is highlighted - it reads: AREA 34, 15:00:09 FOR CLEAN UP. Colored dots move about the city - approach area 34 -

GENERAL MONROE
Red dots are your crew. In green are the ED-209s, the big boys. They secure the perimeter -
(re: purple dots)
EM-208s - sweep and mop up.

PAT NOVAK
Got it, General. Bard, we good to go?

PULL BACK - BARD the producer, nods - the control room is ready - CAMERAMEN point their cameras at Novak and Monroe.

BARD
You're live in thirty.

Novak nods - as a MAKEUP GIRL applies concealer to his face.

EXT. TEHRAN ALLEYWAY - DAY - CONTINUOUS.

We hear GUNSHOTS now - the film crew gets ready - Mattox smiles to his men - behind them - a row of towering MACHINES march into the street -

ASONeiro

MATTOX
On my signal now.

Mattox motions. 3...2...1. The crew steps into -

EXT. TEHRAN STREET - DAY - CONTINUOUS.

Huge mechanical DRONES stride across the street, twelve feet tall - long limbed and armed to the teeth - ED-209s. They tear down doors - allowing smaller humanoid robots (EM-208s) to enter - the Iranians inside give-up - their hands over their heads or collapse - terrified - praying -

The drones all have an *OmniCorp logo* - all repeat in Persian:

DRONES
Tasleem - Tasleem - Tasleem.

Surrender -

FEMALE REPORTER
Scott, get me a shot of this!

The camera captures the machines at 'work' - the reporter takes the opportunity to fix her hair -

INT. SMALL APARTMENT - CONTINUOUS.

Through a window - the Iranian Teenager looks out at the DRONES in action - *his Father doesn't have a chance* -

IRANIAN WOMAN (MOTHER)
(behind him)
Navid, get away from the window!

The Boy ignores her - keeps watching -

IRANIAN WOMAN (CONT'D)
Your Father went to do his duty.

The Boy runs out the door, past the camera. She can't stop him - we PUSH IN ON her as she just prays faster and faster.

INT. PENTAGON, OMNICORP CONTROL ROOM - CONTINUOUS.

BARD
And we're on in four...three...

He motions *you're on* - Novak instantly lights up to his camera - a *Patriot* who *knows* how things are - or should be -

AGOREO

PAT NOVAK
I'm Pat Novak, and you're watching the Novak World Report on CBC Global. Tonight, as we debate Robot politics, we're broadcasting *live* from the Pentagon. General Monroe is my guest on this the momentous day.
(turning)
Tell me General, am I correct, since the program's inception, we've seen zero U.S. casualties?

GENERAL MONROE
That's right, and we couldn't be prouder, Pat. I think all Americans can sleep soundly, knowing their brave sons and daughters are home safe, no longer in harms way, as we spread freedom and democracy around the globe.

PAT NOVAK
It seems to me that the use of Robots has finally made our foreign policies work.

GENERAL
Absolutely. Non-manned systems were the turning point in accomplishing our international strategies - and enforcing those objectives.

PAT NOVAK
Makes you wonder why we have so much controversy back home. But before I go into that, we have Kelly on the ground reporting live from Tehran.

EXT. TEHRAN STREETS - CONTINUOUS.

The bubbly Female Reporter smiles - chipper -

PAT NOVAK (O.S.)
Hello Kelly, what are you seeing on the ground there?

FEMALE REPORTER (KELLY)
Pat, I am here in sunny Tehran, watching a very controlled engagement. There is virtually no resistance as the coalition forces takes control of Iran's last rebel citadel.

BEHIND HER -

ASSENSIO

The four Iranian insurgents fire at drones with RPGs. The larger drones react instantly - gun down TWO of them. The other TWO run towards a platoon of EM-208s - and take one out by detonating their explosive vest.

Finally the Father runs up close to a ED-209 as he fumbles for the detonation cord of his explosive vest - the Drone just jumps over him as he fruitlessly BLOWS HIMSELF UP.

The ED-209s then launches rockets at building they stepped out of - as the building crumbles - the Teenage Boy miraculously steps out - right in the path of an ED-209.

The Teenage Boy stops - mouth open - in awe -

ED-209 POV - its weapons lock on - target the boy -

Down the block - the cameraman tries to film the boy. Mattox stops him - directs the camera back to the reporter -

INT. PENTAGON OMNICORP CONTROL ROOM - CONTINUOUS.

We hear the guns - but only see the energetic reporter (Kelly)in front of Pat Novak on the monitor -

FEMALE REPORTER (KELLY)
Pat, did you see that! Wow!

PAT NOVAK
I certainly did, Kelly. It's a relief to know that you - and our troops - are safe and sound, now that the suicidal tactics of a few fanatics can no longer deter our efforts to bring peace to the world. I think all of us owe a debt of gratitude to the US Military - *and their corporate partner* - in our successes in Iran - amongst other hot spots.

On cue - the OmniCorp Tech presses a button. The map of Tehran switches to footage of drones at work:

GENERAL MONROE O.S.
Not to mention all the humanitarian missions currently being conducted, protecting oil resources in Alaska -

Drones *stop* MASKED MEN from tapping into the main cable at an OmniCorp oil field -

GENERAL MONROE O.S. (CONT'D)
Aiding eco-refugees in climate default zones like Amsterdam -

AGONACIO

Aerial Drones pick survivors off the rooftops of quaint Dutch houses in the flooded capitol.

GENERAL MONROE (O.S.)
And enforcing the new Gaza Strip safety zone.

Heavily armed Drones protect Israeli and Arab kids as they go to school - on opposite sides of a street.

BACK TO STUDIO -

PAT NOVAK
So the Gaza Strip, Athens or *Tehran* will be safer than most US cities.

GENERAL MONROE
That's the long and short of it.

PAT NOVAK
Frankly, I cannot understand why the *mainstream* media keeps preventing us, the American people, from benefiting from our own military technology.

A MAP of the USA now appears behind the commentators -

GENERAL MONROE
As you know Pat, we in the Military are all in favor of using similar systems at home.

PAT NOVAK
I'm sure most folks do too. The proof is before our very eyes...

EXT. DETROIT STREETS - BINOCULAR POV - SNOWING - NIGHT.

WE SCAN various parts of the city - with a few CLICKS - the hi-tech binoculars can clearly see 1000, 2000, 5000 meters -

PAT NOVAK O.S.
But still a small minority of fanatics cry foul...

We see dirty alleys - burnt out cars - shady people in the shadows - hookers, drug dealers, gangsters and lookouts -

UP TITLE: <u>DETROIT 2039</u>.

PAT NOVAK O.S. (CONT'D)
...putting countless Law Enforcement personnel in the kind of danger our Military no longer faces.

Agency

We zoom in on - a CAR being stolen - it's a mile away -

We blur and pan - click, click - then zoom and focus on a smash and grab robbery at a electronics store -

PAT NOVAK O.S. (CONT'D)
Shameful, I say. Just shameful.

Also notable are the tiny CCTV cameras that hang from every light pole - they're literally everywhere.

WE CUT TO:

CLOSE ON THE BINOCULARS - REVERSE ANGLE - SAME.

OFFICER ALEX MURPHY(30's) handsome, lean - LOWERS HIS BINOCULARS - calls over his shoulder to his partner -

MURPHY
Can you please turn that off, Officer Lewis. I'm working here.

His partner, OFFICER JACK LEWIS(30's) movie-star looks - turns off the Novak Show on a monitor in their Squad Car -

LEWIS
(out the window)
What do we see out there, Officer Murphy?

Murphy and his partner are on the forth deck of a six story PARKING RAMP - looking out over the snowy city -

BACK ON MURPHY -

He raises his binocs again - and scans the city -

Click, click - an arson being committed - Click - to a drug deal going bad, which results in multiple thugs shooting each other -

MURPHY
At the moment, Officer Lewis, I'm witnessing a decline in crime, or more accurately, a decline in criminals. Not too bad for a *Tuesday night* in downtown Detroit.

Murphy - in the snow - scans for crime - as Lewis lounges in their warm Squad Car -

LEWIS
Do I detect a hint of cynicism in your voice, Officer Murphy? *I like it*! A cynic is way less likely to get his partner killed.

ASONETO

MURPHY
(laughs)
The law is the law and a crime is a crime - we're just after bigger fish tonight.

LEWIS
See, that I hate. When I hear *bigger fish* I think of unnecessary risks - and gunfire and defibrillators and long zippers on plastic bags.

Murphy continues to scan the city - his grin fades as his binoculars stop on a parked BLACK CHEVY SS -

DOWN ON THE STREET -

A man steps out of the SS - ANTOINE VALLON (30's) powerfully built, imposing - frightening from 2 miles away -

MURPHY
Lewis, record the feed from my binoculars.

IN THE SQUAD CAR -

Lewis hits a switch - he now sees Murphy's POV on the MONITOR in the squad car - amongst live CCTV camera feeds -

LEWIS
Why?

ON THE SQUAD CAR MONITOR -

Vallon and his MEN shoots out all the CCTV cameras around them - Lewis watches as they go dark - *question answered* -

Suddenly - an UNMARKED POLICE CAR pulls up - tinted windows - the people inside just shadows. Not only isn't Vallon concerned - he waves them over -

MURPHY
Because someone has to be honest.

MURPHY - moves around - repositions himself - but still can't identify the COPS INSIDE THE CAR - or the licence plate which is covered in snow -

LEWIS
Yeah, but why do we have to be the last two?

MURPHY
(ignores him)
Can you see anything from your end - see anybody - read their plate?

ScriptNegio

Lewis rewinds the feed - zooms in - scans - still can't read the licence - or identify the occupants inside -

LEWIS
No. I got nothing.

He hits another button - a map of Detroit with all active Squad Cars pops up on the monitor -

LEWIS (CONT'D)
There's no active units in the area. Their GPS is off, too.

Murphy runs up to the Squad Car - jumps in - grim -

MURPHY
That's what I thought. Let's go get a photo.

Murphy puts it in gear - lights up the tires as the Squad Car screams down the spiral parking ramp exit - round and round -

LEWIS
A photo of whom?

MURPHY
According to Charlie Banks - Officers Lake and Kilcoyne.

LEWIS
Charlie Banks ratted?!

DOWN ON THE STREET -

CLOSE ON THE UNMARKED CAR'S TRUNK - it opens - there lays an opposing GANG-LEADER - zip-tied - he looks up in terror -

VALLON O.S.
Well if it isn't Charlie Banks.

OFFICERS LAMONT LAKE and his partner BILL KILCOYNE - in civilian clothes - pull Charlie Banks from their unmarked Cruiser - nod to Vallon -

LAKE
You got something for us?

VALLON
Thirty pieces of silver - for Detroit's finest.

Vallon throws a duffle bag into the trunk - slams it shut and smiles. Lake and Kilcoyne drive off into the snow -

Vallon nods to his second-in-command, OTIS BROWN - Otis kicks the GANG-LEADER down - Vallon stands over him, smiles -

ASeNeKio

CHARLIE BANKS
I swear Vallon, on my mother, you'll never see my face again -

VALLON
Well, we certainly wouldn't want anything to happen to your Mother.

Vallon smiles - and fires a BULLET through Charlie's FACE -

VALLON (CONT'D)
You only get one Mom

Vallon kicks Charlie's corpse -

VALLON (CONT'D)
Let's make sure everyone knows it's *unhealthy* to go against me. Strip him, cut him open like a hog and hang him from the Ford bridge.

His Thugs look a little unnerved by the brutality of this -

VALLON (CONT'D)
Subtly doesn't work in this business.

INT. SQUAD CAR - NIGHT - CONTINUOUS.

LEWIS
(into radio)
Bravo-seven to dispatch. We have eyes on Antoine Vallon. Request permission to engage. Repeat -

Murphy TURNS OFF the radio before Lewis can finish -

LEWIS (CONT'D)
Why did you do that?

INT. LAKE'S UNMARKED SQUAD CAR - CONTINUOUS.

Lake looks at Kilcoyne - they can hear the Police Radio - Lake flips out his phone -

LAKE
(into his phone)
It's me - yeah, heads up, Batman and Robin are after you, again.

EXT. VALLON'S SS - DRIVING - CONTINUOUS.

Vallon sits shotgun - Otis drives - thugs in the back -

ASONKO

VALLON
(on his phone)
Thanks for the heads up - very civil of you. Perhaps you could *assist them* if you're so inclined.

ON LAKE AND KILCOYNE

LAKE
Roger that.

Lake turns on the PORTABLE POLICE FLASHER - and attaches it onto the roof of the Unmarked Car.

EXT/INT. SQUAD CAR - NIGHT.

Murphy weaves through traffic - catches glimpses of Vallon - when he hits 70mph - the AUTO-DRIVE kicks in - the Police Car drives itself -

NAVIGATION COMPUTER (O.S.)
Auto-drive engaged.

Murphy opens a panel and hits a button - it turns it off AUTO-DRIVE and he regains control. Lewis gives him a look -

MURPHY
Never trust a machine to do a man's job.

EXT/INT. VALLON'S SS - DRIVING - CONTINUOUS.

Vallon spots Murphy and Lewis tailing him - the SS tries to ram them into a wall -

ON MURPHY AND LEWIS -

LEWIS
Watch out!

MURPHY
(calmly)
I know the drill.

Murphy swerves, then rams Vallon's SS - the chase is on - 90mph - downtown - through traffic -

At times Vallon and Murphy are just a meter apart - then an UNMARKED UNIT appears to assist - it's Lake and Kilcoyne -

Murphy and Lewis exchange a look -

LEWIS
Lake and Kilcoyne!

ASCREEN

MURPHY
(sarcastic)
The plot thins.

Murphy surges past cars - jockeying for position with Lake to get to Vallon's vehicle -

Kilcoyne gains on Murphy. Lake leans out the window with a pistol. He fires two shots at Vallon - *way high*. Then aims *carefully* and - blows out Murphy's rear tire.

Murphy adjusts for the flat - gets around Lake and Kilcoyne and just drives faster - gets closer to Vallon!

EXT. RIVERFRONT STREETS - CONTINUOUS.

Murphy continues on his flat tire. It seems like Kilcoyne is trying to bump Murphy into cars - walls - etc.

Murphy rams Vallon. Vallon looks annoyed, calm, but annoyed -

Vallon's SS pulls alongside a PASSENGER VAN. Without hesitation - Vallon empties a clip into the driver.

The van SKIDS OUT - hits a HOTDOG VENDOR CART - the LP tanks EXPLODE - overturning the VAN. Murphy stops his pursuit to help - *he can't help it* -

Flames spread to VAN - the PEOPLE inside go wide-eyed -

Murphy looks as the SS speeds off - frustrated - but the other Squad Car is in pursuit - he turns back to the van -

MURPHY
Let's go!

BACK ON VALLON - being 'chased' by Lake's Unmarked Squad Car -

Then almost casually - Vallon's SS and Lake's Squad split up. One turns right, and the other left. *As simple as that*.

THE BURNING VAN -

Murphy and Lewis pull people out - a TEENAGE GIRL is trapped in the back - Murphy climbs in - braves the flames - rips her seatbelt out of its hinges - and pulls her out -

On the pavement - Murphy soothes the terrified Girl -

MURPHY (CONT'D)
Shhhhh. Shhhh. It's okay. You're safe. You're okay now.

TIGHT ON Murphy's face as he holds her. He closes his eyes -

MATCH CUT TO:

ASONEO

A CHIMPANZEE, eyes closed. Lying on a surgical table -

INT. OPERATING ROOM.

WE PULL BACK - the chimps the chimp's body is covered. His brain is exposed and has several computer chip implants. JAE KIM (30's) dressed in crisp white scrubs - carefully inserts one last chip into the monkey's brain -

Wires trail from the chimp's head - leading to a computer setup.

KIM
We're ready for you, Dr. Norton.

KIM'S POV -

INSIDE A HIGH TECH OFFICE -

Dr. ROBERT NORTON (50's) stops jotting notes on a dry-erase board - and responds on his intercom -

NORTON
Thank you, Kim.

Norton turns, and walks towards Kim (and the camera).

He presses a button - and the glass wall that separates his office from the operating room slides open -

UV lights and sterilizing gas wash over Norton as he walks into the room.

We see a badge around his neck, it reads: *Dr. Norton. New Products Division* -

INSIDE THE OPERATING ROOM -

TECHNICIANS in white gowns work in the background.

Norton uncovers the chimps body. Its arms and legs are steel - similar to the drones in Iran.

Norton steps over to the computer. He hits a key and a HOLOGRAPHIC MODEL of the chimp's brain pops up.

KIM
Modules active. Dopamine, serotonin circuits on. Ok for rebooting.

Norton presses CTRL ALT DEL - the chimp jolts - then slowly opens his eyes -

ASONEKio

NORTON
(like a proud father)
There you are.
(to a tech)
Pull back the lidocaine and go remote.

A tech connects a transmitter to the chimp's head.

Norton hits more keys - the transmitter in the chimp's head BLINKS. AI modules all light up with activity -

KIM
You're logged in, Dr. Norton.

Norton presses more buttons and the chimp stands up - and walks to the middle of the room.

Norton pulls on specialized GLOVES -

NORTON
Okay, let's try this again.

As Norton moves his arms about - the chimp arms move too, matching his movements. The chimp starts to panic at the involuntary movement of his arm. A red light starts to blink -

KIM
He's pumping adrenaline, we're going to lose him.

Norton tries again - moves his arms slower -

NORTON
Wait. The modules will absorb it.

Norton hits more keys - but it doesn't slow the chimp down -

The chimp is angry now - is gaining control over his body - shows his fangs, starts moving towards the closest TECH -

KIM
Not fast enough, he crossed the threshold.

The chimp is almost on the terrified TECH now -

KIM (CONT'D)
No, Adam, no!

Norton nods to Kim - she zaps the chimp with a stun gun - he falls to the ground, limp, but convulsing - it's ugly.

NORTON
Shit.

ASeRéio

KIM
I still think we should isolate the computer and biological system. The primate's emotional brain is too deep seated.

NORTON
Not yet. Lets try this again. Bring me the rabbit.

EXT/INT. POLICE STATION, DISPATCH HUB - CONTINUOUS.

The station is simultaneously ancient and modern - futuristic technology - and old, cheap office furniture.

DISPATCHERS watch CCTV FOOTAGE from all over Detroit.

INT. POLICE CHIEF'S OFFICE - SAME.

The CCTV feeds are visible through the office window - in front, Police Chief KAREN ATWATER sits between Murphy and Lewis on one side - and Lake and Kilcoyne on the other -

LAKE
Come on! It was a stray shot. We were going like 60 miles an hour!

MURPHY
Why were you in an unmarked car with your GPS off?

LAKE
We were pursuing a tip, l*ike you*. And wasn't your GPS off, too?

MURPHY
I want to see the surveillance footage from the surrounding areas, Ma'am.

KAREN ATWATER
You *can't* identify the car. You *didn't* see anyone. You turned off your radio. You disengaged the auto-driver during a pursuit. And you're informant is dead. You have nothing, Murphy.

LAKE
Can we go, now?

KAREN ATWATER
Shut up.

Lake smiles at Murphy - pure contempt -

ASONECIO

LAKE
Anything else, or is it more of a personal problem?

MURPHY
No, nothing personal, I just don't like you - as a person. I don't like dirty cops getting fat while the rest of us are out there, grinding it out, risking our lives.

KAREN ATWATER
That's enough!

Lewis and Kilcoyne say nothing - let the Alphas duke it out -

LAKE
I *earn* my paycheck, same as you.

MURPHY
Tell me Officer Lake, how is someone at our pay-grade able to afford a Patek Philippe?

Lake remains calm, still smiling - taunting Murphy -

LAKE
You like my watch? My Father gave it to me. But if you really want to see some special - check this out -

Lake reaches down and pulls a PISTOL from an ankle-holster -

LAKE (CONT'D)
Look at this baby -

As Lake shows off the gold-plated, pearl-handled .32 revolver - he 'accidentally' points it at Murphy - *several times* -

LAKE (CONT'D)
(mocking Murphy)
Now, *this*, is a work of art...

MURPHY
Don't point your pimp-gun at me!

Murphy is furious - about to jump on Lake -

KAREN ATWATER
Okay, enough! Lake, Kilcoyne, out. You too, Lewis.

The Officers shuffle out. Murphy just sits there -

KAREN ATWATER (CONT'D)
Look, I don't like Lake either, but he's the union shop steward.

ASSONEXIO

Murphy says nothing - just looks at her - Atwater softens -

KAREN ATWATER (CONT'D)
Alex, you're my best Officer - and your heart is in the right place, but - you have to learn to be realistic. You do what you can - and go home to your family at the end of your shift.

EXT. OMNICORPS HQ - NORTH CAROLINA - DAY.

A sprawling, modern, industrial office complex - buildings are connected by a network of elevated walkways.

UP TITLE: OMNICORP HEADQUARTERS. MOYOCK, NORTH CAROLINA.

POPE (O.S.)
Did you see Novak last night?

INT. OMNICORP BOARDROOM - CONTINUOUS.

There's a MAP OF THE WORLD on the wall - Omnicorp's *signature* is in almost every country - *almost* -

POPE (O.S.)
Public opinion is changing. The time is now to push on this.

TOM POPE (30's) smooth, head of marketing - makes a presentation - to OmniCorp CEO DEREK PRINCE (40's) $12k suit - cold, sarcastic - used to getting his way -

POPE (CONT'D)
Roll out the product domestically. If we wait too long, someone will beat us to it.

OMNICORP EXECUTIVES sit next to Prince - they all nod. Behind them, windows look out onto a factory floor where an assembly line builds dozens of drones -

Prince nods to Pope which means - *go on* -

POPE (CONT'D)
It's a wide open market. Zero competition. It suits our business objectives - and is a perfect way to redeploy existing assets.

Prince clearly likes the idea - but LIZ KLINE (40's) red hair - head of legal - throws cold water on it -

ASSOREYCO

KLINE
Sir, legal's run the numbers before. The product's just not suited for U.S. soil. One stray bullet hits some innocent bystander, we're liable. Dead Iranians or *whoever* are one thing, but dead *Americans*...

Kline eyes a drone being assembled on the factory floor -

KLINE (CONT'D)
It's a litigation minefield.

Prince eyes a MAP showing OmniCorp operations around the globe - only one area is completely bare: the U.S. Pope catches Prince looking at this - chimes in -

POPE
Before we limit ourselves, lets take a look at the numbers, sir.

Pope presses a button - and cities and figures pop up in the U.S. Map -

POPE (CONT'D)
There are at least forty target cities, totalling a potential market of one trillion dollars.

PRINCE
(looks at Kline)
A *trillion* dollars - and there's no wiggle room, Ms. Kline?

KLINE
I'm afraid not. Let's not kid ourselves, if a cop screws up, the department can blame him, *but* if one of our drones even scratches the paint on someone's car, let alone kills someone - us, we, the company gets sued. We'll be neck deep in lawsuits.

That seems to silence everyone - except for Norton -

NORTON
Not necessarily.

Everyone turns to Norton - who sits alone in back - jotting something on a note pad -

KLINE
Machines can't take responsibility, only people can. It's as simple as that, Dr. Norton.

Nolan Lee

NORTON
Exactly.

Norton continues to scribble on the note pad -

NORTON (CONT'D)
A man you can hold accountable for any error, whether or not the company's at fault.

The Executives share glances -

PRINCE
What are you talking about, Norton?

Norton puts down his pad. He's jotted off a quick SKETCH. A sketch of a man's face with a sleek steel helmet wrapped around it - a rough sketch of RoboCop -

NORTON
A fall guy. A man inside a machine.

INT. WAREHOUSE.

Murphy, in full SWAT GEAR creeps forward - assault-rifle at the ready - he nods to the short SWAT TEAM MEMBER behind him -

MURPHY
Cover me.

Murphy bursts into a room where a GUNMAN holds a pistol to the head of a terrified OLD LADY -

MURPHY (CONT'D)
Drop your weapon and let the hostage go!

The GUNMAN freezes - looks at the barrel of Murphy's weapon - and raises his pistol, submissively -

When SUDDENLY the OLD WOMAN pulls a GUN from under her dress and SHOOTS MURPHY! He falls to the ground - mortally wounded -

THEN - his SWAT PARTNER bursts into the room - firing away - he mows down the OLD LADY and GUNMAN -

We now see his partner is DAVID, his seven-year old son -

MURPHY (CONT'D)
Stop action!

The realistic 3D VIDEO GAME FREEZES - gunsmoke hangs like clouds - bullets stopped in the air - 'bad guys' frozen in mid-fall - we NOW realize they were in a high-tech, virtual reality video game created by a holographic TV -

DAVID
What?!

MURPHY
Cops don't just shoot people, son.

DAVID
But she just shot you?

MURPHY
You should have given them a chance to give up.

DAVID
Why? They didn't give you a chance.

MURPHY
That's because they're the bad guys. The good guys don't do that.

A BEAT -

DAVID
So then, the good guys always lose?

As Murphy stops to think about this - a WOMAN (30's) pretty, slim, sure-of-herself - APPEARS IN THE GAME - with a SHOTGUN - like a LARA CROFT type-character -

Suddenly she FIRES and PUMPS - FIRES and PUMPS - and shoots them both DOWN - then smiles innocently -

WOMAN (CLARA)
I'm home.

David lifts his head -

DAVID
Mom!

David and Murphy stand up - and she fires again - FIRE, PUMP - down goes David. FIRE, PUMP, FIRE, PUMP, FIRE - down goes Murphy with three shots to the head -

CLARA
Stop action!
(to Murphy)
And that's what I think of you playing Swat games with him. *Again*.

MURPHY
(weakly)
Nice shooting.

Clara turns off their game - it all 'dissolves' - we're now in the Murphy household - they now appear in normal clothes -

ASOneyio

Walls full of cop memorabilia, photos of relatives in uniform, accolades, framed newspaper clippings -

CLARA
Be a good boy and help unload mommy's bags, please.

David picks up some grocery bags - hauls them off to the kitchen - Clara speaks quietly to her husband -

CLARA (CONT'D)
I know this's in your DNA, but can you please try not to brainwash our son?

Murphy nods - *he knows, he knows* -

CLARA (CONT'D)
We've talked about this.

MURPHY
Sorry.

Clara looks at her husband - can see now that something is wrong - he's off -

CLARA
What is it? What's wrong?

MURPHY
(doesn't look at her)
Work.

CLARA
What now?

MURPHY
More of the same.

CLARA
I know I signed up for this, but where's the line? When does this get to be too much, even for you?

A BEAT -

MURPHY
(earnestly)
I don't know.

Clara suddenly smiles - she can't help it - because he can't help it - *he's just a Goddamned Cop's cop* -

CLARA
Oh God. Okay, just promise me you'll be careful.

ASCENSION

MURPHY
I promise.

CLARA
Don't make me take you down, again.

Clara pump-fires an imaginary gun at him - Murphy laughs -

CLARA (CONT'D)
What?

MURPHY
Did you really have to shoot me three times - with a shotgun?

CLARA
I was making a point.

MURPHY
Point taken. ... But in the face?

CLARA
I didn't want you to **suffer.** *I love you.*

INT. OMNICORP PRESENTATION ROOM.

Executives, Norton, Kim, Prince - all the heavy hitters - sit in the theater-like room - holding pamphlets -

Pope stands at a projector - overly enthusiastic -

POPE
We've decided on our target city -

HOLOGRAPHIC IMAGES OF DETROIT appear. The city is in ruins. A grid divides the city into sections - similar to Iran -

POPE (CONT'D)
Metro Detroit. Environmental exiles from both coasts now are looking to occupy more *stable* areas in the Midwest - but with half the city under gang-control - the higher tax base has shied away from the Motor City -

The HOLOGRAPH now depicts a new, modern, idyllic Detroit -

POPE (CONT'D)
That's going to change. Omnicorp has acquired the bid to pacify the unstable areas - this will make way for an entirely new city - new buildings, new living spaces, new infrastructure.
(MORE)

ASSONEXIO

POPE (CONT'D)
People will pour in, and their business base will be *all ours*.

KLINE
And the Mayor?

PRINCE
Let's make sure he wins his reelection - and *stays* in office.

KLINE
We can do that.

PRINCE
Make it a priority, flood him with enough funds to make a big splash.

Kline nods, writes herself a note -

KLINE
The first check will be in their hands by end of day.

PRINCE
Good. Mr. Pope, you were saying -

POPE
If the test city works - we'll roll out to Chicago, St. Louis, Indy.

PRINCE
Good. What's about the new product that will mollify our target city?

POPE
We have several potential candidates...

Pope hits a projector - an image of a BLACK POLICE OFFICER appears on screen - we see his record, numerous citations -

POPE (CONT'D)
Option one: Officer Alfred Miller. Top of his class.

Execs exchange looks - no one knows what to say - everyone in the room is lily white -

PRINCE
We don't want anyone to mistake... *um*... let's keep him in mind. Next.

A FEMALE COP's image appears - Prince is even less subtle -

POPE
Officer Hai Yang -

ASONEKIO

PRINCE
Do we really need to pretend we're considering an Asian woman for this?

POPE
I know, I know, HR mandates we include...

PRINCE
Fine. Whatever. Just go on.

An image of Officer Jack Lewis appears - he looks great -

POPE
Officer Jack Lewis.

The room nods - images, records and personal details of Lewis are projected - along with CCTV footage of him in the field -

POPE (V.O.) (CONT'D)
Good cop, doesn't hurt that he's right out of a Gucci campaign. Gives the product instant acceptance from our female demos. His record is so-so -

We see WORDS HIGHLIGHTED in Lewis personal records - sentences like: Traces of anxiety; impulsiveness; risk-adverse; history of family depression -

Norton isn't impressed - but notices Murphy in the background in several CCTV clips - we end with the SHOT of him comforting the terrified Girl after the VAN FIRE - you can literally see that Alex is calm even under extreme pressure -

NORTON
Wait. There. What about him?

Pope freezes the image - zooms in on Murphy - the projector automatically produces images and personal facts on Murphy -

POPE
(nods as he reads)
He's the most decorated officer on the force. Good record. Family man.

NORTON
Our test trials show we need someone emotionally balanced. Stable.

KLINE
That's the problem. He's stable, reliable, has a family.

The all look at her like - *what's wrong with that?*

Assorio

KLINE (CONT'D)
Aren't we forgetting something here? Show us the mock-ups again...

A crude prototype MOCK-UP appears - images of a man covered in steel plating - like armor has been grafted onto his skin.

KLINE (CONT'D)
This is massively invasive surgery, I mean, look at that? No matter what compensation package we make available - legally we still -

Prince loves the mock-ups - is already on board - but Kline is *ruining* his enthusiasm -

PRINCE
Less words, Ms. Kline! Get to the point.

KLINE
We need consent - and no one in their right mind will consent to - *that*.

A BEAT - executives exchange nervous glances - *like this project is dead in the water* - not Prince -

PRINCE
We can pacify insurgencies in Canada or North Korea - but you fall apart over one little *detail*?

No one meets Prince's gaze -

PRINCE (CONT'D)
Just get it done.

EXT/INT. DETROIT SQUAD CAR - STREET - NIGHT.

Lake and Kilcoyne are parked - they watch the GPS monitor in their dashboard - Kilcoyne points to the monitor -

KILCOYNE
Bravo-seven's in the zone.

LAKE
(on his phone)
You can start.

EXT. DECAYING TENEMENT BUILDING - NIGHT - CONTINUOUS.

Two DETROIT COPS are parked in front of a tenement in their a SQUAD - one holds his phone - they look at each other -

ASCENSIO

POLICEMAN
(into phone)
Got it.

The COPS get out of the Squad - unholster their sidearms - get behind their vehicle - and FIRE UP at the building!

People in the BUILDING fire right back - the COPS duck behind the car as several bullets hit the windshield, etc -

POLICEMAN (CONT'D)
Shit!

They resume their fire - one COP calls dispatch -

POLICEMAN 2
Bravo-26 needs immediate back up at 15th and Palm. Repeat, request back up.

DISPATCH O.S.
Copy that. Sending... Bravo-seven to assist.

INT. SQUAD CAR - NIGHT.

Murphy and Lewis are driving when they get the call -

DISPATCH O.S.
Dispatch to Bravo-seven, officers need back up at 15th and Palm. Do you copy?

LEWIS
(on radio)
Copy that. On our way.

Murphy kicks it down. Lewis looks over at him -

LEWIS (CONT'D)
15th and Palm. That's bad, man.

MURPHY
It's not good.

EXT. 15TH & PALM - ABANDONED OFFICE BUILDING - SAME.

The COPS are behind their Squad - firing up at the building as Murphy and Lewis pull up - take defensive positions.

MURPHY
What do we have?

AsOfNeCro

POLICEMAN 2
Not sure, but I'm not about to sit out here and get picked off. We'll cover you while you work around the back then we'll go through the side.

Murphy takes it in - as more bullets hit the street -

MURPHY
Got it.

Murphy nods to Lewis - runs to the sound of gunfire -

MURPHY (CONT'D)
Come on!

INT. OFFICE BUILDING - CONTINUOUS.

Murphy and Lewis carefully make their way up a stairwell - towards the gunfire they hear on the floor above them.

When they clear the stairwell - IT EXPLODES behind them - doesn't just explode - it blocks their exit -

They get up - dust themselves off - its hard to see - both dark and smoky, surreal - there's only ONE WAY to go - into a large open office space - there's still abandoned desks and office furniture - lots of places to hide -

INT. A ROOM - CONTINUOUS.

Vallon and a dozen THUGS wait - the THUGS wear head to toe, black BODY ARMOR - their faces covered with masks -

VALLON
Let me be crystal clear, they're mine, I want them - *alive*.

BACK ON MURPHY AND LEWIS - CONTINUOUS.

Following the sound of shots - without taking fire - or seeing the shooters -

LEWIS
Who's shooting?!

Suddenly - the SHOOTING STOPS - it's deathly quiet.

They move deeper into the office space - they catch glimpses of men in the dark - behind them - or *think* they do.

LEWIS (CONT'D)
Where's the other guys?

Ace Akio

THUGS dart in front of them in the dark - Lewis fires - hits a THUG point-blank - he falls, but GETS UP AGAIN!

MURPHY then fires - hits a THUG in the chest - he staggers, but doesn't go down - Murphy fires again - he still stands -

MURPHY
Body armor!

They keep advancing - trying to get closer without getting hit - this utterly terrifies Lewis - Murphy remains calm -

LEWIS
(firing)
Jesus Christ! JESUS CHRIST! They're not even shooting back!

Murphy's clip is spent -

MURPHY
Reloading!

Lewis sprays the darkness with bullets as Murphy reloads -

LEWIS
What is this? What do they want?

Murphy chambers a round -

MURPHY
Us.

This totally unhinges Lewis - he looks at the window next to him - Murphy reads his thoughts -

MURPHY (CONT'D)
Lewis.

LEWIS
It's a trap!

MURPHY
We stay together!

Too late - LEWIS JUMPS out the window to safety - down to the street two stories below. Murphy is now alone -

MURPHY (CONT'D)
LEWIS!!!

A dozen hands are on Murphy - he's disarmed - he's dragged to the ground - kicked - stomped -

Murphy is roughly dragged into a room - he's pulled to his knees - bleeding - a UV LIGHT comes on - he looks up to see -

Vallon - armed with a pistol - looks down at his *hostage* -

ASORExcio

MURPHY (CONT'D)
(spits blood)
You're under arrest.

A THUG laughs - but wipes the smirk off his face when Vallon shoots him a glare - Vallon's impressed by Murphy's grit -

VALLON
Given the situation, Officer Murphy, I choose to resist arrest. Nothing personal.

A THUG appears with a syringe - and injects Murphy in the neck - he quickly passes out.

VALLON (CONT'D)
Okay, tie him down.

BACK ON LEWIS - ON THE STREET - CONTINUOUS.

Lewis limps away - but stops and turns to look up at the building - his eyes are wild with *fear and shame and guilt* -

He then sees FLASHES OF GUNFIRE light up a back window - as a salvo of firing starts. Lewis flees once more.

The TWO DETROIT COPS - still behind their Squad - watch Lewis hobble off. One Cop shrugs. The other grabs the radio -

POLICEMAN 2
Officers down. Request medical assistance!

INT. HOSPITAL HALLWAY - CONTINUOUS.

Murphy lays on a gurney - bleeding out. Doctors cut off his bloody uniform as they rush him down a hallway -

Lewis is on another gurney - covered in dust - men push the two gurneys down different corridors - we follow Murphy -

DOCTOR
Heart-rate dropping, prep the O.R.

INT. MURPHY HOUSE.

David is asleep in Clara's lap - she watches TV news.

Then the phone RINGS - she looks at her watch - something is wrong - doesn't want to answer - doesn't want their lives to change - *but answers*.

ASeoRio

INT. HOSPITAL - OUTSIDE THE OPERATING ROOM.

Clara bursts in - passes a dozen solemn cops - she sees Lewis in front of the O.R. -

CLARA
Is he alive?

Lewis doesn't answer - *can't* answer -

CLARA (CONT'D)
Jack! Is he alive?

INT. MEETING ROOM.

Morning light spills through a window - Clara sits at a marble table - eyes red, she looks very small and fragile.

ER DOCTOR (O.S.)
I'm afraid Dr. Norton is correct.

At the other end of the table - Kline and THREE LAWYERS face Clara like hawks. The ER DOCTOR is in front of a 3D screen. Next to him, Kim and Norton -

ER DOCTOR (O.S.) (CONT'D)
I removed sixteen bullets altogether. Two are still inside his brain. If he makes it, he will loose the ability to control body movements - and functions.

ON THE SCREEN -

It's a nightmare - he spares no *niceties* as he describes the image to Clara -

ER DOCTOR (CONT'D)
Two bullets caused a burst fracture of the L2 and L3 vertebrae. His lower extremities have basically been severed.

Clara squeezes the chair - nearly has to look away -

NORTON
We don't have to do this, Mrs. Murphy.

A BEAT -

CLARA
I need to know everything before I reach a decision.

ASENJO

Clara looks down - in front of her lays a gigantic contract - *Consent for Major Implant Surgery.*

ER DOCTOR
If and when Alex regains consciousness, he will be permanently confined to a bed.

Clara cries - but controls herself -

ER DOCTOR (CONT'D)
Vestibulocochlear and optical nerves have been severed. He will be blind in one eye, and completely deaf.

Clara looks at Norton's OmniCorp ID Badge -

ER DOCTOR (CONT'D)
Frankly, Mrs. Murphy, Dr. Norton is a very well respected scientist. I can't say I fully understand the legal aspects of the situation - but from a medical standpoint, I would seriously consider his offer.

CLARA
I'm sorry, Dr. I just - I need time to think.

NORTON
I understand, Clara, but...

KLINE
(interrupting)
I'm afraid, Mrs. Murphy, given Alex's condition, time is one thing you don't have.

Clara ignores Kline - looks from the contract to Norton - her eyes wet -

CLARA
You say you can save him, but will he have any kind of meaningful life?

NORTON
Not only will his life have purpose, *this way* he'll be a cop again.

OVER BLACK - - -

An orchestra starts to play. Then, Frank Sinatra sings:

Ascenio

...Fly me to the moon, let me play among the stars, let me see what spring is like on Jupiter and Mars...

NORTON (O.S.) (CONT'D)
Run the software, Kim.

In other words hold my hand, in other words darling kiss me -

EXT. MURPHY BACKYARD - MURPHY'S POV - NIGHT.

Murphy is surrounded by warm faces - Clara pulls him outside - a mid-summer party is going on in their backyard.

Fill my heart with song, and let me swing forever more...

CLARA
Dance with me.

Clara and Murphy dance on their lawn - they sway - slowly - happy - in love - under the stars - a perfect moment -

...You are all I long for, all I worship and adore...

INT. OMNICORP OPERATING ROOM.

VERY CLOSE ON - Murphy's eyes - moving back and forth under closed lids - he's DREAMING -

In other words please be true, in other words I love you...

GOING WIDER - Murphy's head - his skull looks like the chimp's: it's inside a transparent plastic container, and parts of his brain have been replaced by Artificial Intelligence implants. A bundle of WIRES runs out the back of his skull.

WE FOLLOW the wires - leading to a computer setup - then to a miniature humanoid DRONE -

<u>As Murphy's eyes move - the humanoid drone dances</u>-

Kim exams an holographic image of Murphy's BRAIN.

SHE ZOOMS IN - neurons exchange chemicals with AI modules.

KIM
Brain activity adjusting to software output. Subject is attempting to make sense of AI stimulation.

She hits a keyboard and an animation of Murphy dancing pops up on the computer screen -

ASONEXio

KIM (CONT'D)
Dream visualization indicates subject is retrieving dance memories.

Norton nods his approval - taps his finger to *Fly Me To The Moon* playing in the lab -

NORTON
Perfect, Kim. Perfect. Reconnect the spine. Lets wake him up.

BACK IN MURPHY'S HEAD - WITH CLARA - DREAMING -

As they dance - Murphy notices something out of place - a MAN IN A WHITE COAT, stands in the corner with a clipboard -

MURPHY
What the...?

Murphy lets go of Clara - approaches him -

MURPHY (CONT'D)
Excuse me -

A man jots a note on his clipboard - he speaks right through Murphy - impassive - clinical -

MAN IN WHITE COAT
Blood pressure stable. One-twenty-one over seventy-six.

Party-goers turn into lab-coated Technicians. Murphy turns - TWO MEN IN WHITE COATS stand across from him -

MURPHY
What are you doing in my yard?

They jot down notes -

MEN IN WHITE COATS
Dopamine values rising/Subject regaining conscience -

Murphy is confused - Clara has disappeared - someone has stopped the music - he looks around -

MURPHY
Clara, baby, where are you?

Slowly the world around him begins to CHANGE - it digitally REASSEMBLES itself before us. Pieces of the landscape shift like puzzle pieces clicking into place. His backyard becomes a cold sterile OPERATING ROOM with harsh white lights -

Murphy wakes up from his dream. He's in -

ASeNecio

INT. OMNICORP OPERATING ROOM - CONTINUOUS.

Murphy is encased in a stainless steel body -

Robocop 1.0 - a modern high-tech rendering of the original design from the 80's.

Norton stands before Murphy - behind him, Techs in white coats scurry. The miniature humanoid drone is now inactive -

Norton presses a button, and thin a metal layer covers Murphy's(previously exposed) brain.

The holographic model of the brain lights up with activity. Kim monitors his levels -

Kim
- primary augmentation successful. Subject regaining perceptual awareness.

Murphy is wide-eyed - he can only move his facial muscles, his mouth and his eyes. He can't see himself -

MURPHY'S POV -

Dr. Norton smiles at him - sympathetic -

MURPHY (O.S.)
Where's Clara? Where is my wife?

NORTON
Calm down Alex, listen to me, you're okay. Your family is fine. You were injured in the line of duty, you're in a hospital.

Murphy blinks - begins to breathe FASTER -

MURPHY
What happened to my partner? Jack Lewis? Is he okay?

NORTON
Your partner is fine. He's fine.

MURPHY
I want to see my wife.

KIM (O.S.)
Heart rate rising, subject dumping serotonin. Automated systems operational.

Murphy tries to see Kim, but can't move his head -

AS ORIGINAL

MURPHY
I can't move! What happened to me?

Murphy moves his eyes - trying to understand - he catches a glimpse of his brain's holographic image -

The cerebellum and other areas have been replaced by computer devices - *this can't be real* -

MURPHY (CONT'D)
What the hell is all that?!

MURPHY'S POV -

Murphy's eyes ZOOM IN AND OUT - trying to focus - like there's a camera inside his head -

KIM (O.S.)
Serotonin values rising, visual input unstable -

NORTON
I need you to calm down, Alex.

Murphy takes a couple of breaths. As he calms down, Norton gets into focus -

KIM
Perceptual field stabilized.

MURPHY
I'm paralyzed!

NORTON
No. You're not.
(to Kim)
Unlock vertebrae.

Kim hits some keys and the holographic model changes: it now shows all of Murphy's body.

On the holographic model - his lower spine lights up.

Murphy lifts his torso - looks down - and sees himself for the first time. He sees it, but it's too unreal to believe -

NORTON (CONT'D)
Unlock upper, lower extremities.

Corresponding red areas show up on the holographic model. Suddenly Murphy is able to move - he touches his steel body -

MURPHY
What kind of... *suit* is this?

ASORelio

NORTON
It's not a suit, Alex. It's you.

Murphy doesn't believe him - Norton smiles, but is firm -

NORTON (CONT'D)
This was the only option - this or death. You were shot eighteen times, your body was ruined. We're here, all of us, to make you whole again. Full body unlock.

Kim hits keys - Murphy can move his entire body. He looks around the lab - sees syringes, etc - is in utter disbelief -

MURPHY
(almost to himself)
This isn't real. I know it's the drugs from the surgery. But it's weird, I don't feel drugged.

KIM
Subject's having difficulty interpreting sensorial data.

Norton redirects him -

NORTON
I'd like you to walk now, Alex.

Murphy steps down - begins to WALK - smoothly, with no difficulty. Norton leads him across the room -

MURPHY
This seems *so* real.

Norton flips down a full-length mirror - Murphy sees himself -

He takes in his new body - he raises his steel right arm - and touches his human face -

NORTON
Alex, it's very important for you to understand what has happened. This is real, not a dream, not anesthetics. Your body was beyond repair. This *is* your body.

Murphy says nothing - but it's sinking in -

NORTON (CONT'D)
You know you were shot, Alex. You know the technology exists, now you have to accept that this is the reality of the situation.

Murphy moves while he looks at the holographic model -

ASSEMBLY

MURPHY
I know I'm dreaming. I can *feel* all this. If I were a robot, I wouldn't be able to feel my own body.

KIM
Amputees are often able to feel their missing appendages.
(points at the hologram)
Dr. Norton matched your phantom limbs to the robotic implants.

MURPHY
What do you mean amputee?

Murphy's face slowly CHANGES - he moves closer to the mirror -

He stares at himself again - it's surreal - his face atop his steel body. He looks down at his crotch - now a steel plate -

MURPHY (CONT'D)
What the hell did you do to me?!

NORTON
I saved your life!

MURPHY
My life? What *life* do I have left? What's *me* - and what's *this*?

NORTON
What's important is - what you are now.

The model of Murphy's brain suddenly LIGHTS UP red -

KIM
Shit. Adrenaline peaking.

Murphy GRABS Norton - steel fingers wrap around Norton's throat - lifts him off the ground -

MURPHY
Are you married Dr. Norton?

NORTON
(gasps, weak)
...shut him...

MURPHY
I didn't think so.

Murphy HURLS Norton through the computer panel - then turns and runs - bursts through a locked security door -

ASONecio

INT. HALLWAY - OMNICORP FACILITY - CONTINUOUS.

Murphy runs towards an exit door - suddenly he hears NORTON'S VOICE - like there's speakers in his head -

NORTON (O.S.)
Alex. Please. Relax.

MURPHY
To hell with this, I'm going home.

Alarms BLARE as Murphy smashes through an EXIT DOOR.

EXT. OMNICORP FACILITY - DAWN - CONTINUOUS.

Murphy leaps outside - and stops - dumfounded as he sees Chinese women working a RICE PADDY - behind them, miles of green hills under snow-capped mountain peaks.

He's in China. *Literally*. In the Chinese countryside -

He runs - artificially fast - leaps over ditches - bounds over a stream - away from the OmniCorp facility -

NORTON O.S.
Relax, Alex. Relax.

Murphy just runs faster - then hears -

NORTON O.S. (CONT'D)
Okay Kim, shut him down.

Mid-stride - Murphy JOLTS - stops dead - falls violently to the ground - on his back - immobile - arms out Jesus-like.

CUT TO BLACK.

EXT. DETROIT SKYLINE - DAY.

AERIAL - The Renaissance Tower looms over the skyline - WORKERS remove a *Toyota* logo - replace it with a larger logo: *OmniCorp*.

INT. OMNICORP HEADQUARTERS - MARKETING ROOM A - CONTINUOUS.

A FOCUS GROUP is in progress - chained PRISONERS. Armed MERCENARIES stand guard - behind them - a glass wall.

They look up at Murphy - in his Police Uniform - projected on a screen -

MODERATOR
Does this man intimidate you?

ABSOREO

The Criminals all LAUGH at the same time -

CRIMINAL #1
Yeah, not so much.

CRIMINAL #2
Might intimidate a little girl.

BEHIND THE ONE-WAY GLASS -

Pope, a CONCEPTUAL ARTIST and EXECS watch - the image of Murphy changes - Murphy now in a modernized version of the original 80's Robocop design -

MODERATOR
What about now?

The criminals laugh again -

CRIMINAL #1
Looks kind of dated to me.

CRIMINAL #3
He looks like a toy.

Pope and company look at a computer - it shows the dilated pupils of the criminals. It reads - MEDIUM FEAR RESPONSE.

The Conceptual artist smiles, proud -

POPE
Okay. Let's see group B.

Execs usher Pope into -

INT. MARKETING ROOM B - CONTINUOUS.

Another FOCUS GROUP is in progress - YOUNG FAMILIES, women and kids - again Murphy appears in his Robocop suit -

MODERATOR
How many of you trust this man?

No hands are raised. Pope motions to an Exec -

POPE
This won't do. The product needs to be family-friendly. Re-design it.

The Conceptual Artist looks at Pope in disbelief -

CONCEPTUAL ARTIST
What? This is iconic. Timeless! This look will still be fresh twenty plus years from now!

ASONEXCIO

POPE
(to Exec)
Get me Eddie Yang.

CONCEPTUAL ARTIST
Get Eddie Yang? Why?

POPE
Because you're fired.

EXT. OMNICORP MANUFACTURING PLANT - CHINA - DAY.

AERIAL - the sprawling OmniCorp manufacturing plant sits amid rice fields - mercenaries guard every exit.

INT. ASSEMBLY ROOM.

Murphy lays on the assembly table - stares up at the ceiling - immobile - helpless - waits -

Norton appears over him - speaks clear and calm -

NORTON
No one wanted this, but there was no alternative. We're on your side. We're here to help you, help you adjust, hopefully help you become a better version of yourself...

Murphy interrupts Norton -

MURPHY
(pissed, defiant)
Just show me what the fuck is *left* of me.

NORTON
Listen, you don't want to see...

MURPHY
Show me.

Norton looks at Murphy - sees his resolve - his pain - nods - steps over to an intercom - pushes a button -

NORTON
(into intercom)
Send the crew in, please.

CUT TO:

Assembly

INT. ASSEMBLY ROOM - CONTINUOUS - LATER.

CLOSE ON MURPHY'S FACE - he waits - hesitant - fearful - curious as the PIT CREW finishes taking him apart -

We don't see him - yet. Norton approaches -

NORTON
This is going to be hard, Alex.

MURPHY
I'm ready.

As the PIT CREW exits - Norton lowers a large mirror -

Like Murphy, WE finally get to see what's really left of -

ALEX MURPHY - without his mechanical body - just his disembodied FACE, most of his brain - heart, lungs and one hand - splayed out in a sterile frame - floating in a clear, gelatinous fluid.

ON MURPHY'S FACE - he's horrified, appalled, embarrassed -

MURPHY (CONT'D)
Holy Christ, Holy Christ.

Murphy then weeps - weeps for himself, his family, his soul -

NORTON
I'm sorry.

MURPHY
There's nothing left.

NORTON
Don't fool yourself, the mind is more important than anything. Our brains are what counts, not our bodies.

Murphy takes a closer look at his own reflection - specifically his brain - and the artificial devices -

MURPHY
Half my Goddamned brain is *parts*.

NORTON
Your brain was hit too. But we were able to repair you.

MURPHY
What do you mean repair?

NORTON
Fortunately, only the motor and sensory cortex where damaged -

ASOREYO

As Norton explains this to Murphy - he points it out on Murphy's head - which he sees in the mirror -

NORTON (CONT'D)
We replaced the damaged areas - without interfering with your emotions or your intellect. But it's you who's in control.

MURPHY
I'm in control?

NORTON
Yes Alex.

A tear runs down Murphy's cheek -

MURPHY
Okay then - if I'm in control, I want to die.

This catches Norton off guard -

MURPHY (CONT'D)
Unplug whatever is keeping me alive and let me be done with this nightmare.

A BEAT - Norton chooses his words carefully -

NORTON
As I said, it's your choice, but I'm afraid your wife will be very disappointed.

MURPHY
Disappointed? Look at *this*.

NORTON
Clara loves you, Alex. She wants her husband, alive, safe.

MURPHY
Clara wouldn't want anything to do with me... with this...

NORTON
She signed the consent form herself, she saved your life - otherwise we couldn't have undergone the *procedure*.

Murphy looks back at his mangled, vulnerable, pathetic remnants -

ASORKYCIO

NORTON (CONT'D)
Not only did she sign, she wanted you to be a cop again, Alex.

Murphy stares at his innards - it's revolting - he closes his eyes - shutting it all out -

A BEAT -

CLOSE ON MURPHY - HIS EYES CLOSED TIGHT -

MURPHY
I don't want to see myself like this again. Ever. The same goes for my family.

Norton nods - *of course, of course* -

NORTON
So are you ready? Ready for the next step?

Murphy looks over at his 'disembodied' suit - no tears now.

MURPHY
Put me back in.

Norton nods to the PIT CREW - as he exits the room.

EXT. CITY PARK - DAY.

Clara walks with David - they pass a family - Mom-Dad-and a young Daughter. David looks up at his Mother -

CLARA
I know, *I know*, honey.

DAVID
I want to see Dad.

CLARA
You have to be patient.

David looks at her - he's clearly heard this before -

CLARA (CONT'D)
I know it's hard.
(looks him in the eye)
I want to see him too.

INT. MASSIVE OMNICORP LEGAL OFFICE.

Clara sits beside her LAWYER -

ASONEXIO

MAN'S VOICE O.S.
You have to be patient.

On the other side of the gigantic table sits Kline and her legal team -

CLARA'S LAWYER
She just wants to see her husband.

OMNI LAWYER
We appreciate that, but we feel, at this time, contact might put our overall efforts at risk.

CLARA
For Christ sake! My son hasn't seen his Father in six months! I have a right to know what is going on!

KLINE
As a matter of fact, you do not.

Kline turns away from Clara, speaks directly to her lawyer -

KLINE (CONT'D)
We don't want any animosity with *your* client. On the contrary, we're working on her behalf. But given the circumstances, I have to notify you that -

Kline slides a piece of paper across the table -

KLINE (CONT'D)
- any additional legal injunctions will have severe consequences.

EXT. OMNICORP HQ - DAY - CONTINUOUS.

Clara exits the building - looks across the street where Lewis waits in his car - she comes over - gets in.

INT. LEWIS'S CAR - CONTINUOUS.

Clara is devastated. Lewis is sympathetic.

LEWIS
Well? Should I even ask?

CLARA
Same drill as before... the contract I signed is airtight, I have no right to... *anything*.
(MORE)

Asonetto

CLARA (CONT'D)
There's no new information about Alex *and* I'm spending money on a lawyer we can't afford.

Clara surprises herself when she starts crying -

LEWIS
You saved his life.

Clara hugs Lewis, he hugs her back - *he can't help it.*

EXT. OMNICORP FACILITY - CHINA - MORNING.

We see a jaw-dropping view of rural China - in the distance, a convoy of jeeps rolls into the OmniCorp compound - past armored vehicles, helicopters, mercenaries.

The jeeps enter a massive hangar guarded by ED-209s. A sign above them: DANGER - OMNICORP PRODUCT TESTING FACILITY.

Murphy sits in the back of a jeep - it sags under his weight - beside him is Norton and Kim - and Mattox and mercenaries.

INT. PRODUCT TESTING FACILITY - CONTINUOUS.

The jeeps stops - Murphy steps out - he's been redesigned - tinted visor, olive green armor.

ROBOCOP 2.0. Stronger, faster, meaner - he walks past mercenaries, mechanics and EDs-209's - all watching him -

ED-209 POV -

The drone ZOOMS IN on Murphy. TEXT APPEARS: *Corporate property. Model RC-2000 V2.0.*

BACK TO THE FACILITY -

Murphy looks out at the imposing OBSTACLE COURSE that winds through the hangar. Pits of mud, motorized walls that emerge from the ground - shifting position to form an ever-changing maze. Humanoid drones patrol the course, red targets on their chests and heads. MERCENARIES in blue uniforms sit in chairs - they're stand-ins as civilian hostages.

MURPHY
This is where you train - *policemen?*

Norton puts a hand on Murphy's shoulder, warm -

NORTON
We train in the most extreme conditions - so you'll be ready for anything - when you get back home.

ASSeRCio

MURPHY
Home?

NORTON
Yes. Home. Detroit. If you complete your training - you'll be assigned back to your old precinct. You can pick up where you left off. You can make Detroit a safer place for your family. Safer than it's ever been.

This is exactly what Murphy needs to hear - but hesitates -

MURPHY
Okay. But what makes you think *I* -
(looks at course)
Can do *this*?

NORTON
Just do your best. Listen to Mattox. He'll help you along.

Norton and Kim step inside a glass elevator with a panoramic view of the course - the elevator lifts 30 feet, integrates itself into a CONTROL ROOM. The room is set up on tracks above the course - it moves along as they observe.

Murphy stands with Mattox and a group of mercenaries -

MATTOX
(into radio)
Markers on.

Mattox hands him a futuristic weapon - motions to the course -

MATTOX (CONT'D)
Civilians are blue, bad guys red. You have one goal, complete the course, don't kill any civilians.

Murphy nods - checks his weapon. Live ammo.

INT. CONTROL ROOM - CONTINUOUS.

Kline and the legal team wait as Norton and Kim come in -

KLINE
Okay, let's see what you've got.

Kim flips on two screens - Murphy's POV rolls on one - a model of Murphy's body & brain on another -

NORTON
(into radio)
Mattox, engage.

ASONYCIO

INT. OBSTACLE COURSE - CONTINUOUS.

Mattox and the mercenaries enter the obstacle course. Murphy's helmet locks into place - we see through:

MURPHY'S POV -

He zeros in on the course - running - keeps pace with the mercenaries. Dodges moving walls - ducks drones as they fire paint-filled splatter rounds. All around us - mercenaries SMACK into walls, fall face-first into puddles, etc. -

Murphy runs faster - he can hear NORTON'S VOICE in his head -

NORTON'S VOICE (O.S.)
Excellent, Alex. Excellent.

CONTROL ROOM -

Above Murphy - the control room MOVES - tracking the action - Norton has a microphone, a line straight into Murphy's head -

NORTON
(into mic)
You're doing great.

Executives watch, stunned, as Murphy dodges gunfire -

TALL LAWYER
How the hell is he doing that?

NORTON
He isn't.

Norton nods to a monitor - Execs see the AI modules in Murphy's brain connected to his artificial frame -

KLINE
He doesn't make his own decisions?

BACK ON THE COURSE -

Murphy runs faster - *28mph* - *30mph* - the world around him begins to BLUR as he leaps over downed mercenaries -

NORTON
Yes and no. When he's not *engaged*, the *organic* part of the system is in control. The man rules over the machine.

Murphy passes the mercenaries - weaves through the maze with mathematical precision -

ASONeXio

NORTON (CONT'D)
But when the system detects the need for police interference, the computers take over. The machine does everything, the man is just along for the ride.

KLINE
When he's in action he's basically a Robot?

NORTON
Exactly.

ON THE COURSE -

Murphy runs even faster - hurtles past walls at *35mph*. - he draws his weapon -

MURPHY'S POV -

Murphy targets three drones - downs them with head shots - while missing the 'civilians' by inches -

ON THE COURSE -

Kline watches Murphy fire double-taps into a drone's head -

KLINE
But if the robot is in control, how can Murphy be our fall guy?

NORTON
Excellent question!

Norton signals to Kim, who hits the keyboards one more time -

ON A SCREEN -

We zoom in - Murphy's brain on neuronal scale - we see the implants release signals - and the regular neurons react -

NORTON (CONT'D)
(laughs, smiles)
When the robot fights, the computer chips inside Alex' head release signals into his brain -

ON ANOTHER SCREEN -

Two drones try to surprise Murphy - attack him with knifes. He effortlessly takes them down -

ASSÍNCIO

NORTON (O.S.) (CONT'D)
- creating the illusion that the *self* is doing what the computers are doing.

BACK AT THE OBSTACLE COURSE -

Murphy leaps over a wall - rains gunfire on the last two drones to clear the course. He reaches the end, heaving -

CONTROL ROOM -

NORTON (CONT'D)
Alex thinks he is in control at all times - *the illusion of free will*.

Kline gets it, but she is still a bit skeptic.

KLINE
So then what happens if Murphy kills a civilian?

NORTON
Alex is a good man. If the system kills someone by mistake, he'll be devastated. And he'll admit his mistake.

DOWN ON THE OBSTACLE COURSE -

Murphy's helmet unlocks - Norton exits the elevator -

NORTON (CONT'D)
(proud, smiles)
Not bad for your first test?

MURPHY
I don't understand. I've never felt so good - never felt so strong. It's unbelievable! I controlled this thing as if it were me.

NORTON
It is you.
(and then slowly)
It... is... you... Alex.

EXT. AHLU SUNNA WAL JAMEEC - SOMALIA - NIGHT.

A large OMNICORP HELICOPTER flies low - rapidly approaches an AL QAEDA TRAINING CAMP out in the middle of nowhere.

UP TITLE: SOMALIA.

ASOneLiner

Murphy jumps out the bay door - his helmet locks into place.

Murphy is now clad in black armor like a SWAT officer, a logo on his back: *OmniCorp*. ROBOCOP VERSION 3.0

NORTON
(into a mic)
Alex, pacify any armed hostiles. Incapacitate if possible. Avoid civilian casualties.

MURPHY O.S.
I know the drill.

The terrorists hear the chopper - and get their guns -

IN THE HELICOPTER -

Norton sits down next to Maddox - speaks quietly to him -

NORTON
Did you...

MADDOX
Locked and loaded with cupronickel viper rounds - they'll go through anything.

Maddox smiles an evil smile - Norton feels uncomfortable -

MADDOX (CONT'D)
(nods, smiles again)
Should make things a bit more interesting.

ON THE GROUND - Murphy runs into the training camp - all hell breaks loose -

ABOVE HIM - IN THE HELICOPTER -

Norton moves to the front and watch Murphy's progress with Kline on several monitors. Prince is on a separate monitor - where he's watching from the Omnicorp CONTROL ROOM.

BACK ON MURPHY - POV -

Fights with his steel hands and legs - disarming terrorists - shattering knees, breaking arms -

As he takes gunfire - Murphy is forced to draw his weapon - he wounds several terrorists - in the arms, legs, hands -

ASOReyCio

Suddenly - several RPG teams appear - rockets start to fly at Murphy - he dodges two - detonates two more with his weapon - and is forced to mow down the remaining RPG teams - no time to simply wound - it's justified - but Murphy shoots clear through one Terrorist - and hits an 'innocent' 'civilian' woman behind him.

INSIDE THE HELICOPTER -

Norton and Kline watch the monitors - they replay -

MURPHY'S POV - the woman's head explodes - it's gruesome -

CUT TO:

LATER - IN THE HELICOPTER - FLYING FAST -

Murphy now sits in the back - takes a lie detector test - and is interviewed by an OMNICORP PSYCHOLOGIST -

MURPHY
(shaken)
I didn't intend for the woman to get killed.

PSYCHOLOGIST
(looks at the detector)
You're sure?

MURPHY
Absolutely. My fire was accurate - but my rounds just went through... the target.

PSYCHOLOGIST
You're blaming your equipment?

MURPHY
No!

PSYCHOLOGIST
So you take full responsibility for your actions?

MURPHY
Yes. Yes I do.

LIE DETECTORS MONITOR -- TRUE lights up.

Kline and Norton listen in from the front - Kline breaks out into a broad smile - then speaks to Prince on a monitor -

KLINE
You're seeing all this?

ASONeKio

PRINCE
(on monitor)
Looks good to me.

KLINE
Then it's official, the product is legally sound.

PRINCE
(on monitor)
Congratulations.

KLINE
I do have one suggestion - he should be programed to incapacitate in all scenarios. We don't need brains splattered across the news outlets.

PRINCE
(nods on monitor)
Agreed, let's keep him PG-13 Dr. Norton.

EXT/INT. OMNICORP JET - DAWN.

Murphy sits in the luxury jet - Norton next to him. Kim, Kline and the legal team are on board as well.

Murphy looks nervous - as the others celebrate -

NORTON
Anxious, Alex?

MURPHY
I guess.

NORTON
You're more advanced than any other system, you have nothing to worry about.

MURPHY
No... it's not that. It's my wife. And my son.

Norton says nothing -

MURPHY (CONT'D)
Now that we're back... I'm not sure... you know... what they'll think.

Murphy looks at his metallic body - then at his real hand -

ASONeCro

MURPHY (CONT'D)
At least I'll be able to actually touch them again.

As he says this - the reality of his future with his wife - finally - really - truly hits him - he shakes his head.

NORTON
(redirects him)
You'll be able to do much more. You're going to be able to fix this city, Captain Murphy. For good.

EXT. DETROIT SKYLINE - AERIAL - SUNSET.

The jet flies over Detroit - UP TITLE: DETROIT, 2041.

NORTON (O.S.)
And a year from now, you'll have changed the world.

INT. OMNICORP BANQUET ROOM.

OmniCorp executives stand in the wings - smiling - enthusiastic - *this is a BIG day.*

Prince is more fired up than anyone else. Eddie Yang, the new conceptual artist, stands next to Pope.

A pit crew works on Murphy - we don't see him - yet. Pope comes over - smiles at him - smug - is overly familiar -

POPE
Alex, buddy, it's great to finally meet you, although, I feel like I already know you, guy.

Pope laughs, slaps Murphy on the back - all chummy - like Murphy is somehow his assistant - his project -

POPE (CONT'D)
I hope you don't mind a few last minute adjustments, eh pal?

Murphy looks right through Pope - it makes him uneasy -

MURPHY
Not a problem, champ.

Pope shakes it off - and flips down a mirror -

ASONeYO

POPE
Okay. The concept is very simple. The more you look like a regular cop, the better. You know, so people can better relate.

ROBOCOP VERSION 4.0 Social Mode.

It's a cop on steroids - only bigger. Metallic blue. The surface emulates fabric, as if Robocop wears a police uniform. The helmet is thin, like it was designed by Apple. The glasses are clear - you can easily see Murphy's eyes.

Murphy looks at Norton, nods his approval - Norton nods back.

POPE (CONT'D)
Please forgive me - but I need to see this work for myself...

Suddenly - Pope pulls out a knife - and jumps towards Norton!

Murphy changes on the spot -

ROBOCOP VERSION 4.0, Swat Mode. Slicker, faster, stronger than all the previous versions. The color is dark graphite and black. In a split second - Pope is lying flat on the floor - handcuffed - and Murphy has the knife.

The Executives applaud - Prince more than everyone else. Pope is released, stands up, pleased with himself -

POPE (CONT'D)
I thought we should go with two designs. Social - and Swat mode - one for civilian interaction, and one for combat.

Murphy slides back to Social Mode. Looks around at everyone staring, applauding, nodding, eyeing him up.

INT. CLARA'S BEDROOM.

David, now nine years old, sleeps next to Clara.

NORTON (O.S.)
Okay Alex, now we plug you in.

MURPHY (O.S.)
Plug me into what?

Clara, is wide awake - stares vacantly at the ceiling.

NORTON (O.S.)
The city.

INT. SERVER FARM, OMNICORP HEADQUARTERS - CONTINUOUS.

Four towering servers stand like black monoliths.

Murphy sits between them in a steel chair - a COMPUTER TECH inserts a module into Murphy's head -

KIM
This is essentially a Wi-Fi router - the most powerful ever built, you'll have access to any network in any environment. You'll be able to transmit and receive data from us most of the time.

Norton motions to the servers -

NORTON
And you will have real time access to the Detroit police computer system. Criminal records and camera footage will be available at all times. It may feel strange at first, but...

MURPHY
Let's do it.

Norton nods - the Computer Tech hits his keyboards.

COMPUTER EXPERT
Here we go - Big Brother time.

MURPHY'S POV -

An IMAGE APPEARS in Murphy's field of vision - Detroit CCTV footage of a man being shot in the street.

Norton smiles down at Murphy -

NORTON
What do you see?

MURPHY
A shooting on Millen street.

More footage appears - more CCTV feeds - more crime -

MURPHY (O.S.) (CONT'D)
Now a beating in Dearborn. God, it's like it's inside my head.

The footage continues. Soon Murphy's entire field of vision is populated by crime. Thousands of images - murder, rape, arson, mugshots, criminal records - and it just gets faster -

ASoNeXio

BACK ON MURPHY -

Murphy's helmet locks - he goes from Social to Swat Mode.

He stands - tries to move in several directions at the same time - he's conflicted - overwhelmed -

MURPHY (CONT'D)
(gasping)
God. I have to do something.

Kim looks at Norton. He shakes his head: *Don't stop.* Executives lean in as Murphy sits in his chair again, receiving information. He begins CRYING OUT -

MURPHY (CONT'D)
Turn it off! TURN IT OFF!

NORTON
Kill the feed.

Murphy heaves - he's shook - emotionally beat up -

Norton checks the monitor: *Upload 9% Complete.*

INT. PRINCE'S OFFICE - CONTINUOUS.

Prince, Norton, Kim and Kline speak frankly - they look out on Murphy, who is a mess -

PRINCE
Jesus, the guy is a dam puddle. What the hell is going on?

NORTON
I don't understand. When he's engaged the biological and artificial systems are completely separate.

A beat.

KIM
Its like something is interfering, something beyond chemistry or physics.

KLINE
(sarcastic)
Like what, his soul?

Norton and Kim exchange a look -

ASONeCio

NORTON
A non-supervenient property isn't possible. There must be a physical...

Prince is through with this - slams the table -

PRINCE
Enough bullshit! The mayor is waiting, the press is waiting! We need him tomorrow morning. What are our options here?

NORTON
Keep him unplugged, but we'd be running blind...

PRINCE
Or.

They all look out again at the shell-shocked Murphy -

NORTON
We limit his emotional response, flatten him out.

PRINCE
Good. Do whatever you have to do to make him presentable to the public.

FADE TO BLACK

INT. MURPHY LIVING ROOM - MORNING.

The house is decked out - balloons fill the room - a banner reads; 'WELCOME HOME! WE LOVE YOU, DAD!' -

David holds a card he made for his father as he looks out the window in anticipation. Clara fidgets, straightens things -

DAVID'S POV -

EXT. MURPHY HOUSE - CONTINUOUS.

A large BLACK SEDAN pulls up and parks in front of the house.

INSIDE THE HOUSE -

DAVID
(turning)
Mom, Dad's here! HE'S HOME!

Clara opens the door -

ON THE STREET -

Aseneio

A MAN IN A SUIT steps out of the car - *alone* - walks towards the house. Clara is immediately disappointed -

MAN IN SUIT
Mrs. Murphy? I'm here to take you and your son to the...

CLARA
(curt, interrupting)
Where's my husband?

MAN IN SUIT
There was a scheduling problem. I'm to bring you directly to the event.

EXT. DETROIT POLICE COMMAND CENTER - DAY.

The new police station is all glass and steel. A banner reads: OMNICORP & THE DPD: JOINING FOR A SAFER DETROIT.

A VIDEO WALL is set up on the STAGE in front of the station - like at a concert. A FEMALE REPORTER stands with a crew, fixes her hair - just like in Tehran.

CAMERAMAN
We're live in *four...three...*

The Cameraman motions - she lights up for her camera -

FEMALE REPORTER
The atmosphere is electric down here at the new DPD headquarters...

Behind her - a CROWD of several thousand. Police barricades - other news crews - a massive banner: *Welcome home Alex!*

FEMALE REPORTER (CONT'D)
This is a decisive day for Detroit, Pat. Light at the end of the tunnel for a city plagued by crime for so long.

INT. PAT NOVAK'S NEWS STUDIO - CONTINUOUS.

PAT NOVAK
Yes it is, Kelly.
(straight at the camera)
If you ask me, those timid politicians in Washington could learn a thing or two from Mayor Durant...

Boneio

INT. ROOF TOP POLICE CONFERENCE ROOM - CONTINUOUS.

Pat Novak and his 'news' is played on a monitor -

PAT NOVAK (ON TV)
Privatizing the police force is exactly the kind of bold move this country needs to get back on track.

Clara and David stand at a wall of windows. They see an OmniCorp HELICOPTER approach the heli-pad on the roof -

CLARA
There he is, baby. There's dad.

The Helicopter PASSES right by - doesn't even slow down -

Kline and the legal team enter - Clara looks at Kline -

CLARA (CONT'D)
(calm, but angry)
We don't get to see him, before *the thing*?

KLINE
I'm sorry, I realize your frustration, but there were some technical difficulties.

CLARA
We were promised we'd get some *alone time*.

KLINE
We're sorry Mrs. Murphy.

David watches, nervous, as the OmniCorp helicopter lands down on the street - on top of a large Detroit Police Dept. Logo -

EXT. STREET - DAY - CONTINUOUS.

In the crowd, POLICE OFFICERS wear OmniCorp pins on their uniforms. TWO COPS gripe -

OFFICER DANZIGER
I give it a month before we're all out of a job. It ain't fair.

OFFICER KOVACS
Nothing's fair. You bail on your partner and they promote you to Sergeant.

OFFICER DANZIGER
Yeah, but if you get all shot to hell, you get your Captain's bars.

Asolerio

Sergeant Lewis overhears this from behind - snaps at them -

LEWIS
Mouths shut, eyes front.

DANZIGER/KOVACS
Yes Sergeant Lewis.

INT. CONTROL ROOM - CONTINUOUS.

Pope, Norton, Kim, several techs sit at computers banks and 3D MONITORS. Novak blares away in the background.

MONITOR 1: A map of Detroit - the city divided into areas, like Tehran. A BLUE DOT beside the street is Murphy.

MONITOR 2: Murphy's brain. TEXT READS: *Cingulate activity restrained. Emotional Response Minimal.*

MONITOR 3: MURPHY's POV. We see MAYOR DURANT and Prince step out of the OmniCorp helicopter.

Norton reads the events '*script*' prepared by OmniCorp -

NORTON
Are you sure about this? It's a lot for his first day.

POPE
You do your job and I'll do mine.

EXT. STAGE ON STREET - DAY - CONTINUOUS.

APPLAUSE as Mayor Durant, Prince, and Atwater approach the podium. Durant speaks with the fire of a Baptist preacher -

MAYOR DURANT
A new day is dawning in Detroit.

The crowd goes silent -

MAYOR DURANT (CONT'D)
A day when the decent people of this city will be able to walk the streets, unafraid. A day, mark my words, when we will see an end to our long war on crime...

INT. ROOF TOP POLICE CONFERENCE ROOM - CONTINUOUS.

Clara and David watch the spectacle on a monitor - she takes her son's hand - holds it tight -

ASeNeRio

MAYOR DURANT (ON MONITOR)
Now, join me in welcoming back one of Detroit's favorite sons. A victim of violent crime himself, and living proof that what doesn't kill Detroit can only make it stronger...ladies and gentlemen, *Captain Alex Murphy!*

EXT. STAGE ON STREET - CONTINUOUS.

The CROWD CHEERS as Murphy emerges from the helicopter - his blue steel 'uniform' catches the sunlight - like it glows -

FEMALE REPORTER
(to her cameras)
The crowd here cannot believe what it's seeing! Alex Murphy appears to be part man, part machine, all cop!

MURPHY'S EYES - computer-like and chillingly cold. He lacks any emotion as he views the adoring crowd -

INT. ROOF TOP POLICE CONFERENCE ROOM - CONTINUOUS.

Clara and David watch, *shelled, stunned, wordless* - as their dad/husband steps onto the stage - they are beyond belief.

An OmniCorp AIDE turns to Clara, smiles -

AIDE
We'll bring you down when we need you.

EXT. STAGE ON STREET - CONTINUOUS.

Murphy coldly extends a hand to Chief Atwater. Atwater embraces him instead. He does not hug her back -

Durant hands her the mic - she reads off the teleprompter -

KAREN ATWATER
Ladies and gentlemen, our once-proud city has become so blighted by crime, I would wager there are even *wanted criminals* among us today. If there are, I advise you to step forward and surrender now.

No one reacts. Murphy stares at the crowd - eyes cold. NORTON'S VOICE echoes loud in his head -

NORTON (O.S.)
Scan their faces, Alex.

ASSORED

MURPHY'S POV -

Murphy scans faces in the crowd - 1000's of POLICE PROFILES appear to him as he makes matches in fractions of seconds -

Murphy ID's THREE CRIMINALS in the crowd - ranks them by crime - locks onto ONE MAN near the back. HIS PROFILE READS: *Thomas 'T.K.' King. Theft. Arson. Outstanding warrant.*

BACK TO SCENE -

Murphy's helmet locks into place as he goes from Social to Swat mode - he points a steel finger at the MAN - his voice BOOMS - a hundred-decibel nightmare -

MURPHY
Thomas King.

The crowd parts around THOMAS KING (20's) tough-looking, shaved head, a tattoo on his neck -

MURPHY (CONT'D)
You're under arrest.

KING panics. Runs through the crowd - knocks over women and children - he pulls a knife, looks over his shoulder -

THOMAS KING
Get back you freak!

Murphy jumps off the stage - draws a pistol from his leg - fires an ELECTRIFIED TASER DART into King's neck -

King CONVULSES. Murphy is on top of him with cuffs -

The CROWD IGNITES. Men with gang tattoos race for the exits. The cops watch - stunned -

Officers Lake and Kilcoyne share a look. *Fuck.*

The FEMALE REPORTER yells into her camera -

FEMALE REPORTER
Pat, the crowd has just gone crazy!! What we've witnessed is nothing less than the total reinvention of criminal justice!

Cameramen swarm Murphy as he delivers Miranda Rights -

MURPHY
You have the right to remain silent. Anything you say can and will be used against you in a court of law.

ASeRecio

INT. ROOF TOP POLICE CONFERENCE ROOM - CONTINUOUS.

Clara and David are dumbfounded. Clara doesn't notice David staring at the twitching criminal - scared, freaked -

The Aide taps Clara on the shoulder - *You're on*. They enter an elevator and are 'whooshed' down to the street.

EXT. STAGE ON STREET - CONTINUOUS.

Mayor Durant takes center stage again -

MAYOR DURANT
Ladies and gentlemen, Alex Murphy is not only a cop, he's also a family man. Please join me now in welcoming...Clara and David Murphy!

Clara walks slowly towards Murphy, holding David's hand.

Murphy approaches Clara - his armor up - still in Swat Mode - his face hidden behind his mask. The crowd goes silent -

INT. CONTROL ROOM - CONTINUOUS.

All are anxious as they watch Murphy approach his wife -

POPE
What's happening? Switch him back -

ON A MONITOR - MURPHY'S POV - Clara stares at him - sad, happy, stunned - she can't help but be intimidated -

BACK TO SCENE -

Kim punches keyboards - she eyes different monitors -

KIM
He can't disengage. There's other criminals in the audience.

Norton watches the monitors, puzzled -

NORTON
There's something else, too.

Norton pushes Kim out of the way - hits keys -

POPE
Bring him back! NOW!

ASOREO

EXT. STAGE ON STREET - CONTINUOUS.

Murphy leans down to David - his son almost trembles. David looks up, frightened to see his own reflection in his father's armored chest -

He leans down - looks into his son's eyes for the first time -

MURPHY
(emotionless)
Hello David.

A BEAT -

David RUNS - away from his father. The crowd gasps. OmniCorp Executives wince as Clara runs after David -

IN THE CROWD -

Lewis pushes through the throng - trying to reach David -

LEWIS
David! David, it's alright!

Reporters surge and shout. The stage becomes a circus -

REPORTERS
Son! What do you think of your father?

David looks up at the reporters - as Clara pulls him away:

DAVID
That's not my father.

Pat Novak's crew reacts - turn their cameras away -

FEMALE REPORTER
Go to commercial! Go to commercial!

INT. CONTROL ROOM - CONTINUOUS.

Full-tilt panic - the ship is *going down* -

POPE
We're losing the crowd -

Norton hits keystrokes - remains calm -

NORTON
(into mic)
Alex, locate your son. Watch David.

ASONEYCIO

EXT. STAGE ON STREET - CONTINUOUS.

Murphy watches David from afar. Very gradually his eyes start to glisten - fill with water -

From behind his mask - TEARS rolls down his cheek -

VOICE IN CROWD (O.S.)
Look!

THE CROWD - the PRESS - everyone looks back at Murphy - see him on the Video Wall behind him - realize - he's crying.

There's a hushed silence as the crowd takes this in.

Then, slowly and solemnly, SOMEONE starts to applaud, and then SOMEONE ELSE. And in no time, the whole crowd joins in.

INT. CONTROL ROOM - CONTINUOUS.

Pope and the Execs are all relieved, ecstatic -

POPE
We got them back, we got them by the balls!
(To the TV monitor)
We own you, you sheep!

Kim leans into Norton - curious - asks quietly -

KIM
What *was* that?

NORTON
I temporarily opened the modules blocking the emotional area in his temporal lobes.

Norton nods - Kim grins - *'fucking brilliant'*.

EXT. STAGE ON STREET - CONTINUOUS.

Murphy stands onstage before the crowd - tears roll down his cheeks. He watches Clara and David as Lewis ushers them off.

One reporter SHOUTS for Murphy's attention -

REPORTER
Hey, RoboCop! *Robocop!* Over here!

More reporters start SHOUTING: *RoboCop, RoboCop!* Soon every reporter in the crowd is shouting one word. A CHANT: ***RoboCop***.

Murphy just watches his family disappear into the mob.

ASONeKro

INT. PAT NOVAK'S NEWS STUDIO.

Pat Novak beams - behind him are images of Murphy -

PAT NOVAK
RoboCop. While those bleeding hearts will surely cry fascism, *we* remain heartily optimistic.

Pope and OmniCorp Executives stand in the wings -

PAT NOVAK (CONT'D)
Already, OmniCorp has announced RoboCop's first mission: taking back area 42, a neighborhood plagued by unspeakable crimes.

A grid of Detroit appears - area 42 is HIGHLIGHTED.

PAT NOVAK (CONT'D)
The neighborhood is run by vicious gangs responsible for at least fifty counts of arson.

Behind Pat - images of Detroit buildings ablaze.

EXT/INT. JACK LEWIS' HOUSE - NIGHT.

Lewis sits, nurses a beer - watches Pat Novak on TV -

PAT NOVAK (ON TV)
...as RoboCop fights to bring them to justice, we'll be streaming *live* from the camera inside his head!

Lewis shakes his head, saddened, disgusted.

The doorbell RINGS - it's Clara and David. Both are a wreck, but Clara puts on a brave face for her son.

LEWIS
Hey guys. Come in, come in.

CLARA
I'm sorry, we couldn't get to our house, the press is everywhere.

Lewis changes the channel - for both their sakes -

LEWIS
You don't have to apologize.
(to David)
Come in, buddy. My house is your house.

David sits, catatonic, looks at the TV - *an MGM remake, TBD.*

ASONEKO

INT. LEWIS' KITCHEN - CONTINUOUS.

Lewis pops a beer - hands it to Clara - she's shelled -

LEWIS
How you holding up?

CLARA
David hasn't said one word since this afternoon.

LEWIS
What the hell were they thinking? That was brutal, seeing him up there like that for the first time.

CLARA
It was a *marketing* decision.

Lewis can't even respond - he changes gears -

LEWIS
You know if you ever need anything, *anything*, just ask. And you're welcome here, anytime.

CLARA
I know. And thanks.

They both take long swallows - A BEAT - she looks away -

LEWIS
You talk to the Omni guys?

CLARA
They could give a shit about us. All the times we tried to see him, and the waiting and worrying and now, *and now what?*

LEWIS
I wasn't ready for that, either. I guess we just need to give it more time.

CLARA
I don't know, Jack. He might not be coming back.

LEWIS
We'll get him back. I promise.

Clara looks at the wall - a tear rolls down her cheek -

ASSONEXio

CLARA
I don't know, when I looked in his eyes, trying to find some trace of Alex, of my *husband*.
(whispers)
I couldn't see him. I couldn't see anybody.

Lewis nods - gets it - feels it too -

LEWIS
Let me talk to him.

INT. OMNICORP BOARDROOM.

Pope, now even more in love with himself - heads a meeting -

POPE
Okay creative, this thing is about to blow up, what do you have?

The Creative Team - mindful of recent firings - is hesitant -

MARKETING GUY
I have a mass-media prototype of Alex's Police motorcycle...

He passes the prints and model over - Pope looks at them - impassively - says nothing -

MARKETING GUY (CONT'D)
A civilian model, like some of the consumer versions of our military vehicles.

Pope nods - is impressed -

POPE
I like it. Good work.

The Creative Team exchange looks - *this isn't that bad* -

MARKETING GUY 2
I've been working on...

Marketing Guy 2 slides over a poster of RoboCop in Swat mode with children - reads: *Help Alex Murphy Fight Crime. Call 555-555-8888 if you see or hear of any illegal activity!*

MARKETING GUY 2 (CONT'D)
The idea is to get American youth accustomed to the product.

POPE
I don't love it, but let's keep it on the back-burner. What else?

ASONEXIO

MARKETING GUY 3
And I have this...

Marketing Guy 3 displays some very cheap ROBOCOP ACTION FIGURES - Pope smiles - but very very insincerely -

POPE
Are you kidding? *I wouldn't buy that for a dollar!* You're fired.

EXT. CASS CORRIDOR - DETROIT - MORNING.

AERIAL - squad cars, press vehicles and fire trucks surround a burnt-down warehouse in the blighted neighborhood.

EXT. BURNT-OUT WAREHOUSE - SAME.

Firemen douse rubble. Cops wade through wreckage - Lewis stands over the charred body of a Security Guard.

Behind him, homicide detective BARLOW (50's) finds another BODY in the rear parking lot. He calls out:

BARLOW
We got a double!

CRUISER-1, a gleaming, silver, FUTURISTIC MOTORCYCLE pulls up - Murphy steps off - Cops watch, annoyed, especially Barlow -

BARLOW (CONT'D)
Jesus, what now?

Lewis moves forward - braces himself -

LEWIS
Alex.

Murphy doesn't break stride - eyes cold - machine-like - taking in every detail of the crime scene.

LEWIS (CONT'D)
Do you remember me, Alex?

MURPHY
Of course, Sergeant Lewis.

Lewis is thrown - there's no emotion in Murphy's words - he steps in front of Murphy so he has to stop -

LEWIS
We need to talk about Clara. I been helping out, but the past year hasn't been easy on her...

ASONEKio

Murphy's eyes zero in on the body - he touches Lewis' arm - gently pushes him out of his way -

MURPHY
Excuse me, Sergeant. I'm on duty.

PARKING LOT -

Murphy moves to the dead bodies. Barlow nods to Murphy -

BARLOW
Can I help you?

MURPHY
No thank you, Detective.

BARLOW
I have authority here...

MURPHY
(steps past him)
One moment.

Murphy's scans the scene - focuses on the physical evidence: Blood spatter. Shell casings. *Tire tracks and drag marks in the snow*. Bullet holes in walls, windows -

MURPHY (CONT'D)
(to himself)
Evidence acquired. Entering simulation. Crime: Murder.

Slowly the world around Murphy begins to DIM -

Murphy watches as the burnt warehouse digitally REASSEMBLES ITSELF. Brick walls form like puzzle pieces clicking into place. The dead bodies RISE off the ground.

Murphy reconstructs the crime-murder in his head.

Murphy watches the scene unfold. Sees faceless men scrambling into the parking lot. TWO PERPETRATORS, faces blurry, fire on TWO OTHER MEN - then the SECURITY GUARDS enter and get caught in the cross fire.

BACK TO SCENE -

Instantly we're back at the scene -

MURPHY (CONT'D)
There were four shooters.

Barlow looks up. *Huh?* Murphy moves to the wreckage in the warehouse - a charred SEDAN smoulders - Murphy rips open the trunk - inside are two cooked bodies -

Murphy's steel fingers open a corpse's mouth - he scans teeth - POLICE MEDICAL RECORDS flash before him - finds a match -

MURPHY (CONT'D)
Tim Kennedy. Military grade weapons smuggler. Other body is his brother, Eric.

Murphy looks around - again reconstructs the crime - this time with all the players - we see a WEAPONS DEAL go south - turn into a gun fight - MURPHY NARRATES -

MURPHY V.O.
Weapons transaction terminated when buyers opt to not make payment...

We see it broken down - two buyers - both shooting - two sellers - only one getting a chance to shoot back - two Security Guards - only one discharging his sidearm - 6 total - four shooters. *Murphy is right.*

MURPHY V.O. (CONT'D)
Security Guards arrived late - got caught in the middle.

A florescent BLACKLIGHT slides out of his wrist. Murphy sweeps it over the car - digitally removes several layers of grime and soot to finally illuminate a fingerprint -

FORENSIC TECH
We got a print! Call the lab.

MURPHY'S POV -

A thousand fingerprints scroll by in an instant. A MUGSHOT appears: *Jimmy 'Narco' Hernandez. Arson. Homicide.*

BACK TO SCENE -

MURPHY
Suspect acquired: Jimmy Hernandez.

Detectives stare at Murphy in disbelief -

BARLOW
(into radio)
Get me a location on a Jimmy...

MURPHY'S POV -

A THOUSAND CCTV IMAGES appear. Murphy zeroes in on one image - sees three men at the PORT OF DETROIT.

BACK TO SCENE -

MURPHY
He's on Tenth and Riverdell.

Agenda

HOMICIDE DETECTIVE
Wait, Tenth and what?

Murphy is already on CRUISER-1 and gone. Barlow exhales -

BARLOW
Alright, that's lunch.

CUT TO:

INT. OMNICORP CONTROL ROOM - CONTINUOUS.

Norton and the others watch MURPHY'S POV roll on a wall-sized screen - as he 'works' the scrapyard like a predatory animal.

Kim nods to Norton who nods to Prince. They all smile, can't help it - he (Murphy) is working perfectly.

In the back - Pat Novak's news program broadcasts the chase.

CUT TO:

INT. PAT NOVAK'S NEWS STUDIO - SAME.

Novak is beyond impressed - he beams with pride -

PAT NOVAK
Ladies and Gentlemen - and *I myself* am almost at a loss for words... we've just witnessed the - *thee* - the pinnacle of law enforcement, this, my friends, is history. This is a game changer.
(laughs, wipes his brow)
If you're just joining us, you won't believe your eyes.

CUT TO:

INT. VALLON'S 'OFFICE' - SAME.

Vallon and his Thugs watch Pat Novak - who watches Murphy -

VALLON
(to thugs, O.C.)
Does Tim Kennedy still owe us money? No? Oh good.

Vallon (and millions others) watch Murphy's POV as he runs -

VALLON (CONT'D)
How bout Jimmy H.? He does? Shit.

Ace Nekro

EXT. PORT OF DETROIT (TENTH AND RIVERDELL) - CONTINUOUS.

The port is active - a sea of cranes stack shipping containers onto numerous tankers -

IN A MAZE OF SHIPPING CONTAINERS -

A CCTV CAMERA catches JIMMY HERNANDEZ and two underlings dump a bag into the river -

A SIREN rings out - Jimmy looks up to see red lights. Murphy approaches on CRUISER-1 -

JIMMY HERNANDEZ
Five-O!

MEN SCATTER. CRUISER-1 pulls up and two Thugs run through a CROWD by the port - both innately grab frightened CIVILIANS.

Murphy emerges - mask locks - voice lowers -

MURPHY
Drop your weapons.

Both Thugs press guns to their hostages head's -

THUG 1
Step back!

Bam! Bam! Without slowing - Murphy barely waves his gun - and both men DROP, convulsing, one pisses himself.

The crowd is astonished - and unharmed. Murphy races past -

EXT. PORT OF DETROIT - CONTINUOUS.

Jimmy darts through the maze of containers.

BEHIND HIM -

Murphy runs 25mph. - leaps over a passing car - spots Jimmy duck into an alley - Murphy pulls his weapon -

INT. WATERFRONT ALLEY - CONTINUOUS.

Jimmy fires several shots at Murphy before he runs down a 'L' shaped alley -

ON MURPHY -

He simply turns and walks the wrong way - not only in the opposite direction - but then stops and faces an empty alley.

BACK TO ALLEY -

ASONeYCo

Jimmy runs - but has nowhere to go -

MURPHY'S POV -

We now realize through several CCTV CAMERAS that Jimmy has no choice but to come out where Murphy stands - waiting -

Jimmy emerges - and is unceremoniously tazered -

MURPHY
You are under arrest.

Jimmy soils himself - as he flops like a fish.

BACK AGAIN TO:

INT. OMNICORP CONTROL ROOM - SAME.

Pope checks a monitor - grins. Data from Novak's news program, online views, various social media sources -

POPE
Sixty million views and counting.

PRINCE
Is that good?

POPE
These numbers are on par with Justin Bieber's execution.

KLINE
You don't mess around like that when you're in Texas.

PRINCE
(agreeing)
No.

EXT. GREEKTOWN CASINO/STREETS - DAY.

Six masked GANGBANGERS rob an armored car at gunpoint - they load the cash into a van - tear off through a street festival in Greektown - and fire on two SWAT CARS in pursuit.

People attending the Festival jump and run for their lives.

THEN - CRUISER-1 roars up - Murphy passes the cops in a blur - the front of Murphy's bike disassembles itself - revealing the muzzle of a small cannon.

He launches two GAS GRENADES through the windows of the van. The van fills with gas - stops dead. The gangbangers emerge - CRYING like children - snot drips down their faces.

Hundreds of FESTIVAL-GOERS let out a CHEER.

INT. HALLWAY, INTERROGATION ROOMS.

The same gangbangers are now questioned by cops. One INTERROGATOR steps out as Murphy approaches -

INTERROGATOR
Who do you wanna start with?

Murphy eyes the six criminals -

MURPHY
All of them.

INT. INTERROGATION ROOM - CONTINUOUS.

The six gangbangers are crowded in one room - laughing, defiant - they fall silent as Murphy enters - mask down -

MURPHY
Who planned your operation?

MURPHY'S POV -

A digital POLYGRAPH appears in Murphy's field of vision. One of the gangbangers, speaks up. DARRYL BELL.

DARRYL BELL
Man, I dunno what you talking about.

The polygraph analyzes the PITCH of his voice - it quivers up and down - it blinks: *False*.

MURPHY (O.S.)
You're lying, Mr. Bell.

DARRYL BELL
Bitch, we ain't scared of you!

It blinks again: *False*.

BACK TO SCENE - Murphy leans in -

MURPHY
Mr. Bell. You recently spent nine years in Ryan Correctional facility for murder. Do you know who ratted you out?

Darryl says nothing. Murphy points to the man next to him -

MURPHY (CONT'D)
It was Eddie.

AGONEKIO

DARRYL BELL
(looks at Eddie)
Son of a *bitch*--

MURPHY
He confessed in this very precinct.

Gangbangers YELL, hold Darryl back. Murphy points to another criminal - talks over them -

MURPHY (CONT'D)
You! In prison you shared a cell with Mikey. But you were more than cell-mates, weren't you? Mikey owned you, bought you -

He looks around at his peers - trapped - shamed -

MURPHY (CONT'D)
To be his sex slave. You admitted as much to your parole officer.

He jumps on Tye - chokes him -

TYE
He's lying! I never told anyone!

As the gangbangers fight and struggle - a sharply-dressed LAWYER enters. Puts his hand on one criminal's shoulder -

LAWYER
That's enough scare-tactics. My client isn't saying another word.

MURPHY'S POV -

Thousands of CCTV IMAGES appear. Murphy zeroes in on one: a COUPLE kissing lustfully - then enter a motel room.

BACK TO SCENE -

Murphy turns to the criminal - motions to his lawyer -

MURPHY
Don't trust him, Leon. He's been sleeping with your wife.

The Lawyer's eyes go wide -

LAWYER
Shit.

LEON grabs his Lawyer by the throat. Murphy tazes them both, point blank. The Lawyer THROWS UP on the gangbangers -

ASOReYio

INT. HALLWAY - CONTINUOUS.

Cops crowd the hallway outside - they can hear his voice boom through four inches of reinforced steel:

MURPHY O.S.
Confess!! Who planned your operation?!

EXT. WEST JEFFERSON - DUSK.

A CCTV CAMERA overlooks a YOUNG COUPLE go down a dark alley.

Big mistake - they're suddenly cornered by SIX THUGS - the frightened COUPLE cling to each other -

MAN
Please, don't hurt...

Before he can finish his sentence - six DARTS hit SIX NECKS. The THUGS convulse and froth - we never even see Murphy.

EXT. HART PLAZA - DOWNTOWN - DAY.

A CCTV CAMERA watches two CARJACKERS steal a WOMAN'S Toyota at gunpoint - and throw her out. They stomp on the gas - but the car doesn't move.

The confused Carjackers look out the back window - see Murphy standing behind the car - he's lifted the rear wheels off the ground - they just spin.

Murphy then tosses the back of the vehicle to the left - and when the tires hit the pavement - the car is catapulted into a brick wall.

The Carjackers stagger from the wreck - and are instantly tazered. On the sidewalk - a handful of PEDESTRIANS applaud.

EXT. MIDTOWN WAREHOUSE - NIGHT.

A CCTV CAMERA surveys an ARSONIST as he piles trash - looks both ways and lights a fire - but before the fire spreads -

Murphy appears - grabs the Arsonist - and shoves him into the flames - extinguishes the fire with *the Arsonist's body* - he isn't seriously injured - *too much*.

Cops rush up - Murphy nods to their Sergeant -

MURPHY
Area 16 - clear.

CUT TO:

ASoNeKio

PAT NOVAK'S NEWS - TV - CONTINUOUS.

PAT NOVAK
Area 16 - clear. Music to the ears of the law abiding citizens of Detroit. After only *clearing* 5 areas, crime is down 42% - and is sure to drop further as the bad guys don't know which area he'll cleanse next. Some cry foul, I say, go RoboCop.

INT. JOE LEWIS ARENA.

The Red Wings play the Blackhawks. A CCTV CAMERA views THREE CRIMINALS in the stands. Suddenly the stands are LIT UP by a blue siren. The criminals BOLT - elbow through the crowd. Murphy gives chase - runs alongside the ice below.

ON THE ICE - all the TV cameras TURN AWAY from the game - follow Murphy instead. HOCKEY PLAYERS stop skating - fascinated. Murphy's face appears on the JumboTron.

The criminals run, one Man puts a gun to the head of a TEENAGE FAN. Instantly Murphy fires - the criminal drops convulsing - leaving the fan unharmed. Simultaneously--

BzzzZZ! - game over. Red Wings are up 2-1. The CROWD cheers. Murphy doesn't respond - as he pursues the other criminals.

CUT TO:

INT. LEWIS'S LIVING ROOM - CONTINUOUS.

David and Lewis - watching the hockey game - mouths open - look at each other - neither knows what to say.

Clara comes in the room - plops down on the couch with them -

CLARA
That's better. What'd I miss?

EXT. GRAND AVENUE - MORNING.

Murphy helps a SECOND-GRADE CLASS scrub graffiti off the school. As Reporters snap pictures - Murphy spots a CAMERAMAN drop a can of soda on the ground. Littering. Murphy's mask drops down - Swat mode -

The frightened Cameraman quickly picks up the can.

ASeRed

INT. POORLY LIT PARKING RAMP.

A screaming YOUNG WOMAN is assaulted in a stairwell by two PUNKS - one of the Punk starts to pull down his pants -

Suddenly we SEE THEM through an INFARED FILTER - *Murphy* -

A TASER DART hits the Punk holding the YOUNG WOMAN - he releases her - and then THREE TASER DARTS hit the PUNK lowering his pants - in the groin area -

The multi-tasered Punk churns and flails and convulses like we haven't seen before - he barely touches the ground -

MATCH CUT TO:

The same Punk thrashing on a TELEVISION SCREEN -

PAT NOVAK (ON TV)
Serves him right. You'll be happy to know, both assailants are behind bars tonight. In two short weeks, thanks to Robocop, crime has now decreased sixty-seven percent...

PULL BACK - and we're in -

INT. CHURCH BASEMENT - CONTINUOUS.

Vallon and his Crew - watch Novak and the news -

VALLON
Killing, *that thing* - *again* - might prove to be a bit of a challenge.

THUG
Why us? Why do we have to be the ones to take on RoboCop?

VALLON
Because a little bird in the Mayor's office said our area is next on Captain America's list.

A BUZZER sounds. Someone's at the door. Everyone tenses - Vallon looks to his SECURITY GUARD - who sits at a monitor -

SECURITY GUARD
It's Lake.

Vallon nods. The door opens, Officer Lake enters -

THUG
What's he doing here?

ASSORTIO

VALLON
He's going to help us take down Murphy.

OFFICER LAKE
Me? I can tell you where he is, what's going on on our side, but kill a cop? They'd hang me.

VALLON
(shrugs)
Like Benjamin Franklin said - 'we must all hang together or most assuredly we will all hang separately'.

OFFICER LAKE
What?

Vallon nods to the news - Murphy is an unholy terror -

VALLON
It means we're all in this together. So, what do you know about him that'll help us put him in the ground, once and for all?

Lake nods - thinks - serious -

OFFICER LAKE
He's made 191 arrests - and discharged his weapon in 165 of those engagements - with no fatalities.

VALLON
(interested)
Go on, *Officer*.

OFFICER LAKE
He lights guys up like a Christmas tree, but I don't *think* - he's got an actual, *lethal*, firearm.

INT. POLICE STATION, ENTRYWAY.

Lewis - at a bulletin board - looks at a picture of Murphy in front of an OmniCorp building. One of the cops has drawn a giant DOLLAR-SIGN on Murphy's chest, a perverse Superman *'S'*.

Lewis sees Murphy enter - yanks down the picture -

LEWIS
Alex, you got a minute?

Murphy moves around him - heads for the front door -

ASCRYCIO

MURPHY'S POV -

CCTV FOOTAGE rolls in Murphy's heads-up display - images of a liquor store robbery in progress -

MURPHY (O.S.)
Excuse me Officer, I'm on duty.

Lewis doesn't let him off the hook - keeps pace -

LEWIS
You need to stop and think about your wife for a minute. Do you have any idea what Clara's been through in the last year?

Murphy reaches the door. Lewis lowers his voice -

LEWIS (CONT'D)
Or how many times she went to OmniCorp, trying to see you?

Remarkably - Murphy STOPS - turns his head -

THE CCTV FOOTAGE changes - the robbery disappears. Murphy watches a YEAR of footage in seconds - Clara's truck moving in and out of the parking lot - over and over.

LEWIS (CONT'D)
Alex...?

MURPHY (O.S.)
Twenty-one times.

LEWIS
(startled)
Exactly. Know where I was?

MORE CCTV FOOTAGE APPEARS. Murphy watches images of Lewis and David. A year of their life. Lewis takes David to school, hockey practice, Clara drops him off at his house, etc.

BACK TO SCENE -

Murphy looks at Lewis - for a second we see life in his eyes -

MURPHY
You were with David.

LEWIS
He's a great kid, Alex - and I'd do anything for him - but he needs his father back.

ASONEXIO

INT. CONTROL ROOM, DETROIT POLICE STATION - CONTINUOUS.

Norton and Kim watch Murphy speak to Lewis. They can see Murphy access footage of Lewis and David together -

KIM
There's a glitch. He's not following the program.

Kim motions to the model of Murphy's brain. Now LIT UP -

KIM (CONT'D)
There's an emotional spike too. He's dumping dopamine.

Norton leans in, watches Murphy closely -

INT. POLICE STATION, ENTRYWAY - CONTINUOUS.

Lewis takes advantage of Murphy's first glimpse of interest -

LEWIS
You know they once made her wait nine hours for a meeting? Then they canceled, told her contact *wasn't in the company's interest*.

MURPHY'S POV -

Murphy watches more footage of Clara - arguing with OmniCorp lawyers. He hears NORTON'S VOICE boom in his head -

NORTON (O.S.)
Alex. Report to the hanger, immediately.

The CCTV footage disappears.

BACK TO SCENE -

Murphy moves around Lewis - and walks out the door -

MURPHY
Thank you for the information, Sergeant. I've added it to my files.

Murphy exits. Lewis watches him disappear.

INT. OMNICORP HANGER.

Murphy sits in his chair - his 'pit-crew' works on him -

ASOReyio

INT. CONTROL ROOM, OMNICORP - CONTINUOUS.

Kim and Norton study the model of Murphy's brain now DARK. Kline is with them - she looks out at Murphy.

KLINE
It's just one malfunction, can't we put him back on the street?

Norton watches old footage of Murphy in front of the crowd at the police station. Watching the ceremony from MURPHY'S POV -

NORTON
(hits pause)
It wasn't just one.

Norton shows Kline the footage - gestures to various criminals in the crowd - then points to ONE MAN -

NORTON (CONT'D)
This one. He's got a record a mile long. Look where he's standing now.

Norton hits FAST-FORWARD - brings us to the moment Murphy met his family onstage. IN MURPHY'S POV we can see the criminal stands right next to the stage - a few feet from Clara.

NORTON (CONT'D)
(taps screen, re: Clara)
He couldn't disengage because of her. *She's the glitch.*

A BEAT. Norton nods -

NORTON (CONT'D)
As long as there's a connection between them, this will continue to happen.

Kline takes this in - *Shit.*

NORTON (CONT'D)
Don't worry. I know what to do.

KLINE
What?

INT. OMNICORP ENTRYWAY - HANGER.

Kline leads Clara down a hallway - Clara is apprehensive -

KLINE
Right this way.

Aseyko

INT. HANGER - CONTINUOUS.

CLOSE ON MURPHY - just his face - he can hear her footsteps get nearer - he's nervous - uneasy -

SPIN TO:

Clara steps inside the hanger. She looks up to see - *the saddest sight she's ever seen* - she's horrified, appalled...

MURPHY - without his mechanical body - just his disembodied FACE, most of his brain - heart, lungs and one hand - splayed out on a table - floating in a clear, gelatinous fluid.

Compared to Robocop - he looks so small. *Totally vulnerable.*

Clara begins to TREMBLE - nothing in the world could have prepared her for this - but if it wasn't clear before - it is now - her husband is gone - *and she's sad beyond words.*

Murphy looks at her - self-conscious, *shamed* -

INT. CONTROL ROOM - CONTINUOUS.

The model of Murphy's brain LIGHTS UP. More activity than we've ever seen - Kim looks on - dispassionate:

KIM
Adrenaline rising.

INT. HANGER - CONTINUOUS.

Clara stares at her husband - aghast - tears in her eyes -

CLARA
Alex... ?

Murphy's jaw moves. A metallic CLICKING comes from his steel throat - he tries to speak, but his voice has been disabled -

Clara RUNS OUT. Murphy watches her go - he's devastated.

INT. CONTROL ROOM - CONTINUOUS.

The model of Murphy's brain - EVEN BRIGHTER NOW as he watches Clara run out of the hanger in tears -

KIM
Emotions peaking.

NORTON
Wait. Wait -

ASONEYO

MURPHY'S BRAIN activity lessens - evens out - then goes DARK. Norton nods - not happy or sad - *he knew what was coming* -

NORTON (CONT'D)
There. Alright, let's hit the frontal and temporal lobes again - just to be safe.

IN THE HANGER - Kline is pleased, nods, into a CAMERA - she knows Norton is watching - he ignores her -

NORTON (CONT'D)
(to pit crew)
Okay. Suit him up. Start the reprogram.

CUT TO:

EXT. OLD WEST STREET - HIGH NOON/ MURPHY HOUSE.

David is the Sheriff, Lewis his Deputy in the high-tech, 3D WESTERN video game -

David expertly WORKS THROUGH the game - downing BAD GUYS - saving innocent WOMEN and CHILDREN from OUTLAWS -

Lewis is sloppy in comparison - David chides him -

DAVID
Watch out for civilians. If you want to be a good sheriff, you have to follow the code of the West.

LEWIS
Code?

DAVID
(still playing)
Finish what you start. Do what has to be done. Be tough, but fair. You make a promise, you keep it. And protect the innocent.

Lewis pauses - looks at a framed photo of Murphy in uniform - feels both pride and shame - and he misses his friend -

LEWIS
Like your dad.

David stops now - looks at Lewis as the Old West *melts away* -

DAVID
What?

ASOREIO

LEWIS
That's how your dad was - me, not so much, but your dad, he's a real cop. They broke the mold with your dad.

DAVID
I guess.

Lewis and David see headlights outside -

LEWIS
Get to bed, your Mom will kill me if she knew I let you stay up this late.

David knows the drill - is headed for his room -

DAVID
I know, I know.

David's door shuts as the front door opens - Clara enters - she's destroyed - post-hysterical - shelled -

Lewis looks at her - warmth in his eyes - and she falls apart - hugs him - closes her eyes as she clings to him -

LEWIS
I'm sorry. I'm so sorry.

CLARA
Don't go. I don't want to be alone.
(realizes, opens her eyes)
I'm alone.

LEWIS
No you're not. You're not alone.

Clara hugs him harder and cries - then lets go and bawls.

FADE OUT.

EXT. DETROIT STREETS - MORNING.

Commuters jam the streets as they head into the city - a SCHOOL BUS rolls through heavy traffic.

INT. BUS - CONTINUOUS.

THE BUS DRIVER reads a magazine as his bus drives itself - the bus is full of SCHOOL KIDS - chatting, laughing -

Suddenly - *TUH-TUH-TUH-TUH-TUH-TUH* - AUTOMATIC GUNFIRE rips through the glass doors - killing the driver instantly.

ASORECIO

The Auto-driver stops the bus in the middle of traffic.

Kids SCREAM as Vallon and his crew storm inside with ASSAULT WEAPONS - Vallon holds up the driver's bloody corpse -

VALLON
Do what I say or you all die today.

Vallon throws the corpse out - grins out a window at a CCTV camera as the KIDS scream again -

VALLON (CONT'D)
Think that got his attention?

EXT. STREET - CONTINUOUS.

CCTV CAMERAS watch the bus take off through downtown.

EXT. COURTYARD, DETROIT COMMAND CENTER - MORNING.

The entire police force mobilizes - Lewis among them - Murphy stands beside CRUISER-1 -

KAREN ATWATER
Twenty seven hostages, all minors! Our assault must be swift and precise, Murphy runs point.
(they bitch)
That's enough. Do your jobs or go home!

Officers shake their heads - Murphy just steps on his bike.

EXT. STREETS OF DETROIT - CONTINUOUS.

AERIAL - a dozen SWAT VEHICLES tear through the city. Above them are SIX HELICOPTERS - OmniCorp, news crews, police, etc. - they fly low - weave through buildings.

INT. BUS - CONTINUOUS.

Otis drives at 70mph - Vallon's men pace the aisle as their hostages whimper and cry -

Vallon looks out the window - on his cell -

VALLON
(into phone)
We're moving. All set on your end?

Asenecio

EXT. DEMOLISHED INDUSTRIAL PARK - CONTINUOUS.

An industrial wasteland - trash - pools of sludge - no life but a few CRIMINALS who dismantle CCTV cameras.

THUG #1
(into phone)
Almost ready for you.

Behind him more THUGS dismantle all the cameras on the block.

INT. NEWS HELICOPTER - CONTINUOUS.

Pat Novak hovers with his news crew - YELLS into his camera -

PAT NOVAK
We're live in Detroit with this national report! Gunmen have taken hostages on a local school bus!

Pat watches the bus SWERVE - heads into the bad part of town -

PAT NOVAK (CONT'D)
They're headed for one of Detroit's most violent neighborhoods..
(touches earpiece)
And I'm getting word, we're receiving a feed from OmniCorp...

ON A PLAYBACK MONITOR: Pat can see MURPHY'S POV. Something's wrong - the screen look blurry. Colors, shapes whip past.

PAT NOVAK (CONT'D)
Bear with us, we're having some sort of technical issue...

A Tech points at a sleek SILVER OBJECT - it tears down the street - swerves past cars like it's been shot from a cannon.

PRODUCER
There.

EXT. DOWNTOWN STREETS - CONTINUOUS.

Murphy tears through downtown on CRUISER-1 at 150mph. He 'melds' into the motorcycle - hardware slides around him - his steel body becomes an interlocking piece of the cycle.

He lilts left and right - passes cars by millimeters -

INT. BUS - CONTINUOUS.

Otis looks out the window - spots Murphy -

ASOMACIO

OTIS
There he is.

VALLON
Right on time.

EXT. CRUISER-1 - CONTINUOUS.

Murphy tears down the street - gaining on the bus - 70 yards away...50 ... 30 ...

MURPHY'S POV -

CCTV footage appears. All static. Murphy looks up -

EXT. INDUSTRIAL PARK - CONTINUOUS.

The bus reaches a block lined with gutted warehouses - suddenly - the BUS STOPS DEAD in the street.

Murphy SKIDS on the cycle - STOPPING just before impact. He unlocks from CRUISER-1 as -

ALL AROUND HIM - the street comes alive. Four massive semi-trucks SCREECH to a stop - and block off all exits -

MEN appear - on rooftops and from alleys - armed with assault rifles and RPG's - *it's a mass ambush* -

Murphy is surrounded by 50 ARMED CRIMINALS - they aim at Murphy as the hostages scream -

MURPHY'S POV -

THE IMAGE FREEZES - sound cuts - silence -

The GUNMEN stand motionless - they FLASH RED - as numbers steadily appear over each of their heads -

1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19.....48-49-50.

MOTION RESUMES - BACK TO SCENE -

ALL AT ONCE

The panel in Murphy's leg opens - he palms his weapon and -

Murphy sweeps the street with TAZER-FIRE - combinations of long bursts and single shots - perfect - surgical -

Dozens of armed men drop to the ground - thrashing about -

A CRIMINAL ON A ROOFTOP - is tazered as he fires his RPG - Murphy ducks the projectile and it BLOWS UP a semi-truck - gunmen pour out of the truck - SCREAMING - on fire.

A THUG ON A MOTORCYCLE - guns his bike straight at Murphy. Murphy rips the bike out from under him - throws it into a row of GUNMAN as they fire on him.

VALLON'S MEN - fire on Murphy from the back of the bus. Murphy returns fire - his tazer darts find their mark through a half-inch crack in the bus's back door.

INT. NEWS HELICOPTER - CONTINUOUS.

Above - Pat Novak watches the devastation in the street - for the first time, too stunned to speak - just holds up his mic.

EXT. INDUSTRIAL PARK - CONTINUOUS.

ON THE OTHER SIDE OF THE BLOCKADE - Lewis and a team of COPS squeeze through the barrier - join Murphy in the battle.

INT. BUS - CONTINUOUS.

Vallon sees the tide turn against him - he grabs a TEENAGE GIRL - puts a GRENADE LAUNCHER to her head - and jumps out -

EXT. STREETS - CONTINUOUS.

Murphy spots Vallon - calmly walks towards him as the battle rages around him, taking hits, but gets a clear line of fire -

Murphy aims - and freezes - he can't pull the trigger -

INT. OMNICORP HELICOPTER - CONTINUOUS.

Norton, Kim, Pope and Kline watch Murphy - frozen -

KLINE
He has a shot! Why's he stopping?!

The readout from Murphy's brain is LIT UP like Christmas -

KIM
Jesus, he's red lining...

Norton watches MURPHY'S POV - now rolling CCTV footage -

NORTON
Quiet. He's watching something.

ASSONEO

EXT. INDUSTRIAL PARK - CONTINUOUS.

Below - Murphy just stands there as chaos churns all around him - amidst shooting, explosions - he lowers his weapons -

MURPHY'S POV -

CCTV FOOTAGE in Murphy's field of vision - footage of Lewis's house - David practices hockey in the driveway -

BACK TO SCENE -

Murphy's scared behind his mask - but not of the Gunmen -

MURPHY
David.

INT. LEWIS'S HOUSE - CONTINUOUS.

Simultaneously - Clara watches the news cast at Lewis's house - out the window we see David play hockey in the street -

Clara sees footage from the camera in Murphy's head -

PAT NOVAK (TV) (O.S.)
There appears to be a malfunction. RoboCop is now monitoring a suburban street...

Clara sees Murphy watching her - she leans forward - sees an image of David running straight into the street - following his hockey puck -

Clara gets up - she throws open the door to see David is running into the path of an oncoming car.

CLARA
DAVID!

David jumps back, safe - runs over into Clara's arms - they then both look back at the TV - bewildered -

EXT. INDUSTRIAL PARK - CONTINUOUS.

Simultaneously - Murphy exhales - he raises his weapon -

BAM! An EXPLOSION blows Murphy off his feet - shreds the skin of his exposed face -

Murphy lies on the pavement - blood and oil spill from him.

DOWNRANGE - Vallon lowers his grenade launcher - runs for it - drags his hostage along - trying to escape.

Assembly

INT. OMNICORP HELICOPTER - CONTINUOUS.

The helicopter circles above - has a birds eye view -

NORTON
(into his mic)
Alex, can you hear me? Get up.

BELOW - Murphy doesn't move. Pope watches the data from Novak's program. The number of views INCREASES. *101 million...102...*

INT. LEWIS'S HOUSE - CONTINUOUS.

Clara and David watch - paralyzed - the lens of Murphy's POV camera now smudged with oil - flickering - static -

CLARA
Get up.

EXT. INDUSTRIAL PARK - CONTINUOUS.

Murphy lies still. Other officers watch. They see Lewis - hear his voice blaring in their earpieces.

LEWIS (THRU EARPIECE)
Pull him out. Pull him out <u>now</u>!

Several Officers remove their earsets - ignore him.

ON MURPHY -

Finally he starts to move - raises his head - looks past screaming cops - sees Vallon running away - ditches his hostage - jumps in a car and guns it.

Murphy raises his weapon - adjusts for wind - 20 darts hit the vehicle - a surge of voltage disables it.

DOWN THE BLOCK -

Vallon leaps from the electrified vehicle - looks up to see Murphy walk steadily towards him - Vallon pulls a pistol - fires - the rounds bounce off Murphy's chest and helmet -

Vallon crouches behind a dumpster - reloading - frantic -

VALLON
Listen! We can still make a deal! I got something you wanna hear...

Murphy moves closer - his sidearm raised -

ASeoKeyCo

VALLON (CONT'D)
That night, a year ago! I just do what I'm paid to! I follow orders, same as you...

Cops run up behind Murphy - focused on Vallon -

POLICE
Police! Do not resist!

VALLON
Just listen to me, listen, listen..

Murphy FLIPS the dumpster - sends it flying -

Vallon rises - terrified - gun drawn - MURPHY grabs Vallon's pistol with his steel hand - crushes it into a ball.

COPS are instantly on top of Vallon - SHOUTING - Murphy releases him - through the chaos - Vallon looks at Murphy -

VALLON (CONT'D)
You don't understand! It wasn't just me!!

Vallon is quickly shoved into a SWAT VAN - and taken away.

A second later - the OmniCorp helicopter lands - men hustle Murphy inside as his mask whips off - he looks different -

Murphy stares straight ahead - processing - *unsure* -

The roar of the helicopter becomes the roar of APPLAUSE.

INT. OMNICORP AUDITORIUM.

Prince stands onstage at a podium - a grin on his face for the first time - *his moment of triumph*. Beneath him, rows of OmniCorp EXECS and SHAREHOLDERS at tables applaud -

PRINCE
Our market share is double what was projected - and is about to go through the roof - I'm very pleased to announce that we've received calls from every major police force in the country!
(LOUDER, over applause)
We're talking total automation within five years! And it's all due to one man, *with a little help from OmniCorp* - Alex Murphy.

VOICE IN CROWD (O.S.)
Bring him out!

Whistles. A few more SHOUTS: *Bring him out!*

Prince glances at Norton. Norton shoots back a look: *no.* Prince forces a smile for the stockholders -

PRINCE
Sorry guys, he's undergoing a little maintenance after the *show* he put on rescuing that bus full of kids - with, I might add, no fatalities amongst the hostages.

CHEERS - the EXECS and SHAREHOLDERS clap - start to stand.

INT. RECEPTION AREA - SAME NIGHT.

A reception is in progress - champagne, appetizers. Norton wades through the party - a lone scowl amid the smiling faces. Pope grabs him - drunk - enthusiastic -

POPE
Norton, I want you to meet some of the boys from branding.

Two BRANDING SHILLS with big smiles - bigger handshakes -

BRANDING SHILLS
Big, big fans./We'd love to discuss what's next.

He hands Norton a pamphlet. Pictures of Murphy with CORPORATE LOGOS branding his chest - *Coca-Cola. GM. Cheerios. Apple.*

Norton just shoves his way past. Prince watches him through a window as he marches across the street to the hanger.

INT. LOBBY, OMNICORP OFFICES - CONTINUOUS.

Two security guards watch Pat Novak in the empty lobby -

PAT NOVAK (ON TV)
The requests are pouring in! We've heard Chicago PD even has two sergeants ready to donate their bodies to OmniCorp's program!

Norton enters - rips off his bow tie as he passes.

INT. CONTROL ROOM - OMNICORP - CONTINUOUS.

Kim and the pit crew work late. Norton enters - looks through the glass out at Murphy, seated in the hanger -

NORTON
How is he?

ASONEKO

Murphy's brain waves are still lit up -

KIM
Technically speaking? He's a wreck. We've got patterns in the VTA now.

Norton eyes a monitor streaming MURPHY'S POV - it's all CCTV footage of Clara, David, and Lewis -

KIM (CONT'D)
He's been watching them. Every moment he can.

INT. HANGER.

Murphy is silent - stares straight ahead at a wall.

MURPHY'S POV -

Murphy watches footage of Clara and David while he was in China. He watches Clara have a nervous breakdown in her truck. David beaten up at school. Lewis taking David to school, walking with Clara by the river, etc.

BACK TO SCENE -

Murphy's eyes - suffering - angry - he's affected by every image. Norton enters -

NORTON
Alex, how do you feel?

MURPHY
They're so frightened. Ever since the shooting.

Norton leans in -

NORTON
I need you to listen now. We have a lot riding on you...

MURPHY'S POV -

Rolling CCTV footage of Clara WEEPING in the hospital. Doctors trying to operate on Murphy in the other room. Juxtaposed to images of Vallon - *and Murphy's death* -

MURPHY O.S.
I want to interrogate Antoine Vallon.

BACK TO SCENE -

Norton snaps at Murphy - annoyed -

ASSORTIO

NORTON
Don't interrupt me, Alex. You do...

MURPHY
You heard him, he didn't act alone - and whoever caused this, has caused my family to suffer.
(forcefully)
I want to interrogate Vallon!

NORTON
You want what I tell you to want.

MURPHY
Bring Vallon to me.

Norton takes a step back - for the first time intimidated by his own creation - he swallows, recomposes himself -

NORTON
I'm afraid that's impossible.

Murphy turns and glares at him - *RoboCop* glares at him -

NORTON (CONT'D)
Vallon is dead.

MURPHY
In police custody?

NORTON
That's correct. Grand mal seizure. He struck his head.

A BEAT -

MURPHY
Of course he did.

Norton is shocked by this comment -

NORTON
What did you say?

MURPHY'S POV -

He scans CCTV footage - locates Antoine Vallon's holding cell - but the cell's INTERIOR FOOTAGE is RESTRICTED.

Murphy then scans Vallon's medical record - his death certificate - signed by the Officer present at his death -

Officer Jack Lewis.

This all takes but a few seconds -

BACK TO SCENE -

ASONEXO

Murphy says coldly to Norton -

MURPHY
I said, I know the drill, Dr. Norton.

Murphy goes back to scrolling through CCTV footage of his family - Lewis and his family.

INT. CONTROL ROOM.

Norton stews as he monitors Murphy reviewing footage of Clara, David and Lewis.

Prince steps in - still in his tux - a little drunk -

PRINCE
What is it? What's wrong?

NORTON
We need to take him off the streets. Temporarily.

PRINCE
Now? I have deals on the table. Just reprogram him.

NORTON
What do you think I've been doing?

Prince scowls - looks at Kim -

KIM
We're able to limit the emotional response through the limbic system. But it's not enough.

Prince doesn't get it - Norton clarifies - dumbs it down -

NORTON
His brain's compensating. We dampen one area, and *he* reappears in another, like he's fighting his way back. It's throwing off the whole system.
(points at model)
We're seeing the same patterns emerging deeper, in the ventral tegmental area...

PRINCE
(cuts him off)
I could give a shit about specifics. How long to fix him?

AS Recio

NORTON
We'll need to implant more modules to dull his emotions. Two weeks.

PRINCE
Forget it.
(looks at Murphy, thinks)
He doesn't even need to make arrests. Crime's down ninety percent, I just need a presence on the street until we close Chicago.

NORTON
You aren't listening. Emotionally he's not fit for duty. He's angry, it's almost like a psychosis...

Prince bares his teeth -

PRINCE
I won't have the fate of my company hinging on whether that thing misses his family. So either *fix him*, or I find someone who can.

Prince exits. Norton looks out at Murphy - exhales -

NORTON
(to Kim)
Reprogram him. Take him way down, but keep him operable. And he doesn't go near an actual crime scene until I say so.

INT. HANGER.

The pit crew takes the back of Murphy's head apart. It's especially unnerving since he's unconscious - but his eyes are open - and as they adjust something - he BLINKS.

EXT. CITY OF DETROIT - GORGEOUS MORNING.

AERIAL - the sun rises - plays off the skyline - the city glows. A new vibe - people walk the streets again, safe.

ELECTRICIANS fix billboards. All of them suddenly LIGHT UP: *Welcome to Detroit. Home of RoboCop.*

CRUISER-1 passes - families CHEER from the side of the road.

EXT. CRUISER-1 - CONTINUOUS.

Murphy glides down the street - eyes cold as people wave - no response - there's nothing there.

ASORE.io

MURPHY'S POV -

Murphy's heads-up display rolls CCTV footage from around the city. All quiet - zero crime in progress.

CRUISER-1 keeps rolling - Murphy is both alert and blank.

INT. CONTROL ROOM - POLICE STATION - CONTINUOUS.

The OmniCorp team watches Murphy on several monitors -

TECH
Unit's on task. Commence loop.

Kim and Norton watch relieved as Murphy turns smoothly - runs a large loop through downtown.

EXT. CRUISER-1 - DAY.

Murphy keeps on patrol - slowly his face begins to change - his eyes become DARK -

MURPHY'S POV -

The CCTV feed CHANGES. Old footage appears. Mugshots. Images of Vallon and his crew. Images of Murphy and Lewis the night he was killed. Lewis *fleeing* while Murphy is gunned down.

And then, images of Lewis and Clara together. The two of them stroll and laugh on the Riverwalk - like a happy couple.

BACK TO SCENE -

On Murphy - hints of anger, confusion, confliction. He opens the throttle as he pulls a sharp U-turn - leaves downtown.

INT. CONTROL ROOM - POLICE STATION - CONTINUOUS.

TECH
Unit deviating from patrol - he's headed for the suburbs.

KIM
Where did he get that footage? It's not on any current feed.

NORTON
He must have stored it.

ASONeXio

EXT. LEWIS'S HOUSE - SUBURBS - CONTINUOUS.

CRUISER-1 pulls onto the lawn - Murphy disengages from the cycle - steps onto the porch - smashes open the front door as he goes from Social to Swat Mode -

CUT TO:

INT. LEWIS'S HOUSE - CONTINUOUS.

Murphy enters - menacing - *he'd scare Satan himself* -

MURPHY'S POV -

Scans the room - the house is empty - packed up - a few boxes are all that remain.

INT. MURPHY'S HOUSE - KITCHEN.

Lewis and Clara make lunch - David sits with a comic book.

Outside, a sharp *CRACK!* - they look out the window and see -

CRUISER-1 tears straight through the front fence - Murphy steps off the machine - armor up - gun drawn -

LEWIS
(sharp, re: David)
Put him in the bedroom.

Clara grabs David, hustles him off. David cranes his neck -

DAVID
Wait... is that *dad?*

EXT. MURPHY'S HOUSE - FRONT PORCH - CONTINUOUS.

Lewis steps out with a shotgun. Murphy stands by CRUISER-1 - his mask and armor WHIRRING on and off - engaging and disengaging. His eye spasms - he's literally going crazy -

Lewis keeps the shotgun pointed at the ground.

LEWIS
Stand down, Alex.

Murphy steps forward - Lewis steps back - frightened -

MURPHY
You were on duty the night Alex
Murphy was shot.

ASeNácio

LEWIS
What? Of course I was...

Murphy gets closer - Lewis backs up against the window -

MURPHY
Confess. You killed Alex Murphy.

LEWIS
Wait - *what?*

MURPHY
You're the only suspect with a sufficient motive.

LEWIS
Motive? What motive? We were partners, best friends?

An IMAGE appears on Murphy's visor - footage of Lewis and Clara together - Murphy's scowl is visible behind the visor -

LEWIS (CONT'D)
Let me explain...

SMASH! Murphy hurls Lewis through the front window - then comes inside - 'chasing' Lewis -

MURPHY
You paid off Vallon to kill Alex Murphy.

LEWIS
You're crazy!

Lewis crawls away - Murphy picks him up - throws him against a wall -

MURPHY
Then killed him in custody to silence him. Confess. You signed his death certificate.

LEWIS
You're wrong, none of that is true!

MURPHY
You fled your partner, abandoned Alex Murphy the night he was killed.

Lewis stops moving away - he's guilty on THIS charge.

ASONEXIO

EXT. ROOFTOP - COMMAND CENTER - SAME.

A helicopter preps for takeoff as an OmniCorp team mobilizes. Kim and Norton watch MURPHY'S POV on a tablet computer -

KIM
(cold, undisturbed)
He's going to kill him.

Norton SHOUTS to Mattox and a dozen MERCENARIES - all carrying oversized black-and-yellow TAZER PISTOLS -

NORTON
Aim for the base of the skull. But keep it south of fifty thousand volts. We don't want to permanently damage him.

Mattox nods - boards the helicopter - they take off.

EXT. SUBURBAN NEIGHBORHOOD - CONTINUOUS.

OmniCorp vans tear through the suburbs - the helicopter joins them - flies low over rooftops towards Murphy's house.

INT. LIVING ROOM - CONTINUOUS.

Murphy stands over Lewis - he's beyond rage - Lewis just puts up his hands -

LEWIS
Listen to me. You've got a polygraph wired into your system, right? Tell me if I'm lying!

Murphy picks up Lewis - he dangles two feet off the floor -

LEWIS (CONT'D)
I had nothing to do with Vallon's death, it was Lake and Kilcoyne, they were the last ones to see him alive. I signed the death certificate because I was the night commander.

Murphy shoves Lewis against a wall - scrutinizes him -

LEWIS (CONT'D)
Yes I have feelings for Clara, but it wasn't planned. I've tried to protect your son, help him grow up, because his father was gone...

ON MURPHY - still furious - still holds Lewis up -

ASONAcio

LEWIS (CONT'D)
We've spent a lot of time together since you went away, but it was *never* anything deceitful or underhanded or preconceived.

We can hear the faint WHIR of a helicopter outside -

LEWIS (CONT'D)
And I'm sorry about bailing on you that night - it's *shamed* me every day since. *Every single day.*

Murphy says nothing - still studying Lewis face - eyes -

LEWIS (CONT'D)
So tell me - am I lying?

Murphy finally lowers Lewis - his armor retracts -

MURPHY
No.

A BEAT -

LEWIS
It won't happen again, Alex - I'll help you however I can, help you put away whoever did this to you. Hell or highwater. I'll finish what I start. Do what has to be done. I promise. And I'll keep that promise.

ANOTHER BEAT - we see the change - *Alex Murphy is back* -

MURPHY
I know you will, Jack.

Lewis looks at his old partner - and is very relieved -

LEWIS
Welcome back.

CRACK! The front door bursts open as a DOZEN OMNICORP MERCENARIES flood in with riot shields - weapons pointed.

MATTOX
Drop the weapon!

Lewis puts a hand up -

LEWIS
Hold your fire! We have civilians..

Mattox ignores Lewis - flips down his helmet -

Aseneyo

MATTOX
Drop him.

Murphy's mask and armor lock. Everyone shoots at once.

Murphy's tazer darts bounce off riot shields. Lewis scrambles for his shotgun - ducks and fires - blows out knees and feet - moves towards the bedroom - towards Clara and David.

Murphy punches through a wall - pulls out a 4 foot length of REBAR - alternates between tazer fire and brutally clubbing the Mercs - shatters arms, legs, cheekbones, etc.

BEDROOM -

David cries. Clara tries to hold the door shut as someone bursts open - it's Lewis -

CLARA
What's happening?!

LEWIS
Come with me, now!

Lewis kicks out a window - hustles them outside -

INT. MURPHY'S HOUSE - CONTINUOUS.

WINDOWS SMASH as a dozen more Mercenaries pour in - they advance on Murphy from behind - go for the back of his neck.

Murphy turns, RIPS the water main out of the wall - sprays water everywhere - the Mercs know what's coming - *shit* -

But they can't act fast enough as Murphy tazers the water - sends an incapacitating current through them all at once.

EXT. SIDE OF MURPHY'S HOUSE - CONTINUOUS.

Lewis hurries Clara and David out - away from the chaos - then pulls out his phone when he's gotten enough distance.

INT. KAREN ATWATER'S OFFICE - INTERCUT - SAME.

A PHONE RINGS - Karen picks up -

KAREN ATWATER
This is Atwater.

LEWIS
(moving, into phone)
It's Sergeant Lewis. OmniCorp sent their guys after Alex. I need eyes we can trust on his family.

ASONeXio

KAREN ATWATER
Roger that.

INT. MURPHY'S LIVING ROOM - CONTINUOUS.

TEN MORE MERCENARIES dogpile Murphy - cling to his back, try to tazer him at the base of his skull.

Murphy simply uses his 450 pound frame to smash them against walls, break their rib cages, shoulder-blades, jawbones, etc.

SUDDENLY - an EXPLOSION rocks the room - more Mercenaries have blown a hole in the roof - and repel down -

Murphy beats them to a pulp with the iron rod - it almost seems like he enjoys himself.

Then something catches his eye - a glint from the targeting system of some WEAPON aimed at him from the OMNI CHOPPER -

Again, going old school - Murphy simply throws the 4 ft. piece of REBAR - it spins end over end - at 250 mph -

ON HELICOPTER -

AND SHEERS OFF several ROTOR BLADES of the hovering OmniCorp helicopter - it goes down hard - those who aren't thrown out are fried as it hits the TELEPHONE LINES 300 ft. below.

The FIREBALL glows - reflects off RoboCop's helmet. Murphy then turns back to the matter at hand - looks around his destroyed house - wall-to-wall with unconscious Mercs. One still groans, Murphy tazes him without making eye contact.

He looks outside - sees Lewis load Clara and David into the back of a police car at the end of the block.

EXT. MURPHY'S HOUSE - CONTINUOUS.

Murphy steps out - anxious - Lewis meets him -

MURPHY
Where are they taking them?

LEWIS
The station.
(off Murphy's look)
They'll be safe. I went through Atwater.

MURPHY
Thank you.

Murphy hears a faint BUZZ in the distance. He looks up -

ASSORENCIO

MURPHY'S POV -

Murphy's eyes SPEED ZOOM 25,000 FEET OUT as *two more* Omnicorp Choppers approach fast.

BACK TO SCENE -

MURPHY (CONT'D)
They're sending another wave.

BEAT. Lewis looks from his Squad Car in the driveway - to the GTO parked in Murphy's garage. Murphy reads his mind - nods.

INT. CONTROL ROOM - POLICE STATION - CONTINUOUS.

Techs watch Murphy's TRACKING DOT begin to move - fast.

TECH
(to Norton)
They're on the move. Both of them.
In what appears to be... a GTO.

EXT/INT. GTO - DAY - CONTINUOUS.

Murphy drives fast - the car rides low under his heavy frame. Lewis sits shotgun. Murphy scans the road, eyes ticking -

MURPHY
I'll drop you at the station.

LEWIS
No way. I told you, hell or highwater, I'm not bailing on you twice.

Murphy throws his Taser out the window - opens a panel under the dashboard - extracts a stainless steel S&W .44 Magnum -

MURPHY
I'm done playing with toys.

Murphy slides it into his leg -

MURPHY (CONT'D)
You think Lake and Kilcoyne killed Vallon?

LEWIS
I do.

MURPHY'S POV -

He accesses old CCTV footage - we see a dozen images of Vallon with Lake or Kilcoyne - nothing too incriminating.

ASONeKro

Then we see footage of Squad 31 (Lake and Kilcoyne) across the street of the old Police HQ the night Murphy was killed.

The Cops nod as Vallon's SS - and other vehicles drive off - like they were there as lookouts.

MURPHY O.S.
Evidence acquired. Locating suspects.

CCTV IMAGES scroll. Murphy finds: a surveillance camera at a greasy deli counter - COPS eating - Kilcoyne among them.

BACK TO SCENE -

Murphy's face turns into a tight SCOWL -

MURPHY
Lake isn't visible. Kilcoyne located.

INT. DELI.

Kilcoyne eats with Danziger and Kovacs.

Kilcoyne notices his fork SHAKE on the counter - he hears HEAVY FOOTSTEPS - looks up to see - Murphy in Swat Mode -

MURPHY
William Kilcoyne. You're wanted for questioning.

Kilcoyne BOLTS - runs out the back - into -

THE KITCHEN -

Kilcoyne knocks over COOKS - just as he reaches the door - he runs into Lewis - both are ready to draw their sidearms -

LEWIS
Keep it holstered.

Kilcoyne sees Murphy approach on the other side of the kitchen. The other Cops appear behind Murphy - confused -

OFFICER DANZIGER
The hell is this, Sarge?!

LEWIS
Do not draw that sidearm!

OFFICER KOVACS
You and the tin man buddies now?!

KILCOYNE
I'm not taking shit from you.

Murphy looks only at Kilcoyne - ignores everything else -

MURPHY
You and Lake are wanted for questioning in the murder of Alex Murphy.

ASoNeXio

Kilcoyne draws his gun. Then everyone draws - except Murphy -

OFFICER DANZIGER
Drop it, Bill!

LEWIS
Wait wait wait...

Instantly Murphy grabs Kilcoyne's gun hand with his steel fingers and dips both their hands in the GREASE FRYER. Murphy feels nothing - Kilcoyne crumbles to his knees - screams -

The other Officers step back - stunned -

OFFICER DANZIGER
Holy *Christ* -

Kilcoyne writhes as his hand continues to cook -

MURPHY
Confess. Where were you the night of my shooting?

KILCOYNE
I just introduced them! I swear to God! I SWEAR TO GOD!

Everyone goes SILENT. Murphy releases Kilcoyne - he falls to the ground, fetal. Danziger and Kovacs lower their weapons -

LEWIS
Introduced *who?*

KILCOYNE
Vallon and what... what's-her-name! The redhead.
(looks at his stump)
The OmniCorp lawyer!

INT. CONTROL ROOM - POLICE STATION - CONTINUOUS.

The entire OmniCorp team all look at each other - paralyzed.

And silent.

EXT. CONSTRUCTION SITE - DAY.

CONSTRUCTION WORKERS look up confused as Murphy enters the site - back away as he approaches a truck full of TOOLS.

MURPHY's POV -

Murphy surveys saws, hammers - reaches for a POWER DRILL - picks it up - tests it - the drill bit whrrrrrrrs -

ASONEKO

INT. CONTROL ROOM - POLICE STATION - CONTINUOUS.

They monitor Murphy's POV. Norton picks up his microphone -

NORTON
(into mic)
Alex, listen to me. Don't do anything rash. We'll work this out.

Through the loudspeaker - they hear *whrrrrrr-whrrrrr-whrrrr* -

MURPHY'S POV goes to static - to fuzz - to black -

TECH
We've lost visual -

KIM
He's drilling into his own head.

NORTON
Shut him down! SHUT HIM DOWN NOW!

Murphy's GPS DOT disappears - more monitors hiss STATIC - the readout from Murphy's brain is gone -

KIM
Transmitters out.

EXT. CONSTRUCTION SITE - CONTINUOUS.

Lewis turns away as Murphy uses the drill to remove the blinking transmitter from the side of his head.

INT. CONTROL ROOM - POLICE STATION.

Norton watches monitors roll STATIC - picks up his phone -

NORTON
We have a problem, Mr. Prince.

INT. KAREN ATWATER'S OFFICE.

Clara and David sit in Atwater's office, shaken. Policemen are posted outside her office window.

KAREN ATWATER
If you want, I can have one of the detectives round up a burger and fries for you.

CLARA
We're fine. Thank you.

ASONEKio

Karen smiles. Her phone RINGS - she answers -

KAREN ATWATER
This is Atwater.

VOICE ON PHONE (O.S.)
Mayor Durant's on the line.

Atwater glances at Clara and David - *this isn't good* -

INT. OMNICORP PARKING LOT.

Kline steps out of the elevator - heads to her Mercedes.

INT. KLINE'S CAR - CONTINUOUS.

Kline gets in - as she reaches for her seatbelt - a STEEL HAND clamps down on her wrist - she turns to see Murphy - one of his eyes is missing -

MURPHY
Dead or alive, you're coming with me.

COMPLETE BLACKNESS.

We hear a woman breathing hard - then BLINDING LIGHT -

Kline'S POV -

Up at Murphy - in Swat Mode - as he opens the trunk of the GTO and roughly pulls her out.

EXT. FLATLANDS - DAY.

Murphy drops her on the ground. As Kline's eyes adjust - she realizes she's out in a razed section of Detroit.

There's nothing - just her, Murphy and Lewis. Murphy leans down, mask on - voice low - terrifying -

MURPHY
Confess.

KLINE
Confess what? What's he talking about?!

LEWIS
Who had Alex killed and why?

ABC Regio

MURPHY
What happened that night?

Kline is silent - but Murphy and Lewis aren't patient -

LEWIS
Prison or the morgue. Your choice.

Kline looks up at Murphy - full of disdain - too used to things going her way - she almost sneers -

KLINE
He can't kill me. It's not in his programming.

Murphy approaches her - grim - but stops - it's not his *programming* - its that *Alex Murphy* doesn't hurt women -

Kline recognizes his *predicament* - smiles -

But then - Lewis steps over - and SHOOTS HER IN THE LEG with his 9mm - Kline shrieks in pain and fear -

LEWIS
You don't understand. This isn't good cop, bad cop. This is bad cop, RoboCop.

Lewis aims the 9mm at her - closes an eye - Kline screams -

KLINE
We needed his consent! We knew he wouldn't commit to the program!

MURPHY
Tell me everything.

Murphy turns - stands at the scene of his own shooting, looking out at the empty lot -

MURPHY (CONT'D)
(to himself)
Enter simulation. Victim: Alex Murphy.

MURPHY'S POV -

Slowly the world around Murphy begins to DIM -

The Old Police HQ reassembles itself in an instant. Fifty demolished buildings rise from the desert around it - surrounding him like puzzle pieces clicking into place.

Murphy watches his own body appear on the ground. As he listens to Kline'S VOICE, details fill in -

ASoRetro

KLINE (O.S.)
We-we asked around the department, hired Vallon. He didn't know anything about the program. He was just happy to kill a cop!

Murphy watches Vallon shoot him -

KLINE (O.S.) (CONT'D)
Our mercenaries helped him. They shot up your arms, your legs. Parts of you that could be rebuilt. We gave you antibiotics to keep you alive. We had to be sure you could be rehabilitated.

MERCENARIES step forward - shoot Murphy through his arms, legs, torso - one man steps up - gives Murphy an injection.

BACK TO SCENE -

The simulation disappears. Murphy stands in the deserted lot - Kline cowers - Murphy turns to her - eyes on fire -

MURPHY
WHO ORDERED IT?!

KLINE
Norton and Prince, I swear to you! It was Norton and Prince!

As Murphy lifts her off the ground -

Lewis's PHONE rings. He looks at it, puzzled: *ATWATER.*

LEWIS
(to Murphy)
Wait.

He hits a button. Karen's face appears on his phone -

KAREN ATWATER (ON PHONE)
Sergeant? Sergeant Lewis!

INTERCUT - KAREN ATWATER. Now outside the Detroit Police station - shaken - talks quietly into her video phone -

KAREN ATWATER (CONT'D)
Mayor Durant just fired me. OminCorp mercenaries escorted Clara and David out of the station.

The phone BUZZES again. Another call coming in: *RESTRICTED.*

Lewis answers. Prince appears on his phone -

ASSeNeCio

PRINCE (ON PHONE)
Sergeant, I have someone who'd like to speak with you.

Clara and David appear on the screen - again terrified -

CLARA (ON PHONE)
Jack... ?

Murphy drops Kline - grabs the phone -

MURPHY
This is Murphy!

INT. CONTROL ROOM, OMNICORP - CONTINUOUS.

Clara and David cower - are surrounded by Mattox and armed mercenaries. A Tech checks a monitor - tracks Lewis's phone -

TECH
Triangulating the phone. They're out in the flats.

Prince holds the phone up to Clara's face -

PRINCE
Tell him you're scared and that he has to listen to Dr. Norton.

A BEAT -

CLARA
(into phone)
We're at OmniCorp! In a hanger...

Norton rips the phone out of her hand as Mattox shoves her to the floor -

NORTON
Listen to me, son. Just come back to us...

EXT. FLATLAND - DAY - CONTINUOUS.

Murphy watches Norton's face as he pleads - it just makes Murphy more angry -

NORTON (ON PHONE)
We can still work this out!

Murphy CRUSHES the phone in his steel hand.

ASSNeXio

INT. CONTROL ROOM, OMNICORP - CONTINUOUS.

Prince, Norton, a dozen Execs exchange looks -

PRINCE
We have to get Murphy under control!

NORTON
No shit - *Derek*.

Prince almost unloads at this - but there's no time -

PRINCE
What do you suggest?

Norton looks out at the DRONES -

NORTON
I don't think we have a choice.

Prince gives him a look. *Not a chance*.

NORTON (CONT'D)
Let me phrase this so there's no misunderstanding. A two billion-dollar, psychotic *killing machine* is loose out there - and we're most likely its top two targets. Is that clear enough for you?

Prince looks out at the drones - *it's all or nothing now* -

SMASH CUT TO:

INT. HANGER - MOMENTS LATER.

Four ED-209 drones and a dozen EM-208s come to life. Their eyes - twin surveillance cameras - light up.

They advance out the bay doors - stride out into the city.

EXT. OMNICORP ROOFTOP - DUSK.

Unmanned Aerial Vehicles lift off the roof - take flight - and disappear over the skyline. *Hunting Murphy*.

EXT. GTO - DUSK.

The GTO glides down empty streets - the city now feels like a ghost town - *a storm's brewing* -

Aselektio

INT. GTO - CONTINUOUS.

Murphy rolls down his window - listens to the city - they hear the faint -ZZZzzzzz -

MURPHY
They're sending the machines. We're outgunned.

LEWIS
Maybe not.

Lewis pulls out his POLICE RADIO -

LEWIS (CONT'D)
(into radio)
Attention. This is Lewis. I'm with Murphy. Alex Murphy, who we all knew - before Omnicorp did what they did to him. Think what you want about RoboCop - but we all know the man, we all know Alex.

INT. A POLICE STATION - CONTINUOUS.

Dozens of Cops listen to Lewis on a DISPATCH RADIO. As Lewis speaks - more men turn on their radios -

LEWIS (O.S.)
They're the real enemy. Those sons-of-bitches aren't just buying us out, they're cop killers. They gunned Alex down in cold blood.

Cops exchange glances.

INT. SQUAD CARS - POLICE SUB-STATIONS, ETC - SAME.

Cops listen in at various locations throughout the city -

LEWIS (O.S., RADIOS)
They did it so they could turn him into a product. So they could replace the criminal justice system with the criminal justice *industry*.

INT. MAIN POLICE HQ - CONTINUOUS.

All listen to Lewis now. A few OMNICORP EXECS quickly pull out their CELLPHONES - several Cops step up - take them away -

OFFICER
We'll take those, for your safety.

ASOneTo

LEWIS (O.S, RADIOS)
Need proof? Ask Danziger and Kovacs. They heard Kilcoyne confess.

Dozens of Cops look over at Kovacs and Danziger - both nod.

INT. GTO - CONTINUOUS.

Murphy drives faster as Lewis continues -

LEWIS
We're headed to OmniCorp to get Murphy's wife and son. We have names and we're making arrests.

INT. POLICE HQ - SAME.

The Cops now all listen in as Lewis concludes with -

LEWIS O.S.
This will get messy - and we're asking for help... It's your decision, Officers. Lewis and Murphy out.

It all washes over them quickly - the Cops debate -

COP 1
Omnicorp has all those machines.

COP 2
The big ones are weapons platforms.

COP 3
Yeah.

KOVACS
They killed a cop.

COP 1
Is he a cop - or a machine?

COP 4
I say both.

DANZIGER
I say it doesn't matter, he was a cop then... and if you kill a cop in Detroit - you answer to us all.

They all nod in agreement - look grim - out for blood - then - Lake comes in, looks around - he senses something is amiss -

ASORKIO

LAKE
What's up?

Kovacs points at Lake -

KOVACS
Him too! He was in on Alex' death!

Lake is disarmed by a mob of Cops - he resists - and pays for it as he's buried under a deluge of kicks and punches -

A VOICE O.S.
You have the right to remain silent. Anything you say or...

As Lake's rites are read - the Cops open the armory - help themselves to the HEAVIEST WEAPONS they can find.

VOICE O.S.
...do can and will be held against you in a court of law. You have the right to speak to an attorney...

INT. GTO - CONTINUOUS.

Murphy looks over at Lewis -

LEWIS
(self-conscious)
What?

MURPHY
Thanks Jack.

WAM! The street before them EXPLODES with ROCKET fire. Murphy swerves left - another rocket clips their rear - they roll - but the GTO ends up back on its wheel.

EXT. DOWNTOWN STREETS - CONTINUOUS.

Murphy and Lewis emerge - look up - spot an OmniCorp DRONE fly overhead - it circles back to hit them again -

LEWIS
It's making another pass!

They duck into an alleyways on opposite sides of the street - Lewis prepares to fire his shotgun as the Drone approaches -

MURPHY
Stop. You're not the target.

They let the Drone SWEEP PAST -

ASONeKo

MURPHY (CONT'D)
Go! Find Clara and David before they can move them.

Lewis hesitates - this time not wanting to leave his partner -

MURPHY (CONT'D)
That's an order, Sergeant Lewis.

Lewis nods. Murphy stands out in the open - draws fire from the Drone as Lewis runs - climbs in the smashed up GTO.

Lewis fires her up - and heads for Omnicorp HQ.

Murphy then hears it - a low *THUMP...THUMP...THUMP* - steel legs on pavement - growing louder - getting nearer -

INT. CONTROL ROOM - OMNICORP - CONTINUOUS.

Norton and Prince watch a GRID OF DETROIT, similar to Tehran. We see COLORED DOTS - the drones, advance on Murphy - move down alleyways - work as a unit - cut off exits -

Prince watches a BIRD'S EYE VIEW of Murphy standing in the street. Murphy is outgunned but motionless -

NORTON
Even now, his programming won't allow him to surrender. Watch, first he'll step forward...

They watch Murphy step forward -

NORTON (CONT'D)
Now he'll draw his weapon...

They watch Murphy draw his gun - he squares off with the machines as they move into the street -

David and Clara look away.

EXT. DOWNTOWN STREET - CONTINUOUS.

Murphy stands before the rows of Drones -

Everything goes still -

SEVENTEEN VOICES echo down the empty street in unison -

MURPHY
Drop your weapons!

DRONES
Drop your weapon!

WAM! An ED-209 FIRES first. The gunblast launches Murphy back thirty feet, shatters the window of a storefront.

Murphy picks himself up - stands, holds his pistol -

MURPHY
Drop --

WAM! Another ED-209 blasts him down. Murphy rises again. Each time Murphy falls back farther, knocks down walls, tears through parked cars. His armor wears down - begins to leak.

EM-208s advance, circle him - like a paramilitary unit. All fire at once -

Murphy falls to the pavement. The gunfire STOPS. A carpet of shell casings litter the street. The larger Drones step forward now - repeat in unison:

ED-209 DRONES
surrender surrender surrender.

Murphy is down, but doesn't let go of his weapon -

INT. CONTROL ROOM - OMNICORP - CONTINUOUS.

David watches his father on the monitors -

DAVID
Stop it! You're killing him!

HSSS - one of the monitors flickers with static, goes black..

TECH
We just lost one.

Norton eyes a monitors - watches as one of the EM-208s inexplicably EXPLODES. A purple dot winks out.

EXT. DOWNTOWN STREETS - CONTINUOUS.

The Drones all turn in unison - look to -

A FLEET OF POLICE VEHICLES advancing through the streets. Officers fire HEAVY WEAPONS through SQUAD CAR windows.

The street becomes a battleground.

Two EM-208s explode. Three more leap onto an incoming SWAT car. They punch down through the windshield - rip the driver out - hurl him into the street.

Another Drone yanks officer Danziger out by the neck. Danziger empties his clip straight into the Drone's face - point blank - the machine falls - twitching.

Murphy, leaking, slowly begins to rise - gets to his feet - dazed - armor cracked - but still holds up his pistol -

A SHADOW falls over him. The largest Drone steps towards him - legs crush rubble. Twenty feet-tall, twin cannons for arms -

ED-210 DRONE
Surrender.

BEAT. Murphy drops his gun - puts his hands up. As the Drone advances towards him -

ED-210 DRONE (CONT'D)
Thank you for your cooperation.

Murphy rips the drone's head clean off with his bare hands - holds up the severed head -

INT. CONTROL ROOM - OMNICORP - CONTINUOUS.

Norton and Prince see Murphy look into the static-y camera in the drone's head. Murphy's face - and rage - fill the screen -

MURPHY (ON MONITOR)
Release my family.

The screen dies - Norton and Prince are now very scared -

CLARA
(chiming in)
Was that in his program?

Prince eyes Clara and David - motions to Mattox -

PRINCE
Take them outside.

EXT. DETROIT STREETS - CONTINUOUS.

Murphy drops the drone's head - looks up through the chaos towards the OmniCorp tower - starts moving - he fires on drones - his targeting system now a mess.

He spots Kovacs pursued by four EM-208s. Murphy blasts out a CCTV camera above Kovacs's head. The Drones stop in their tracks - *now blind* - then head in the wrong direction.

Murphy moves - stumbles forward - leaking black fluid. He continues through the gun-battle - towards OmniCorp.

EXT. HANGER, OMNICORP - CONTINUOUS.

The GTO pulls up - Lewis squints - sees Mattox load Clara and David into an armored transport at gunpoint, Prince follows.

Lewis follows them through the OmniCorp industrial park - towards another hanger.

ASONeCio

INT. OMNICORP TRANSPORT - CONTINUOUS.

Mattox drives - Prince sits shotgun - phone to his ear - Clara and David in the backseat - frantic -

PRINCE
(into phone)
Open hanger-C, I want a jumpjet. Right away. ... No, the big one.

He hangs up. Mattox slows the car as he sees a BUSTED GTO out in front of them - blocks the road -

Clara sees Lewis - her face lights up -

At the end of the block - Lewis guns his engine. Mattox squints - draws his gun - steps on the gas -

INT. LEWIS'S CAR - CONTINUOUS.

Lewis drives straight towards the huge vehicle. The two vehicles move steadily closer - faster.

Mattox leans out the window with the pistol - Lewis does the same - it's a joust - Mattox starts to fire - saturates the GTO with gunfire -

Lewis waits - takes the heat - David and Clara are visible - it's too dangerous - so he waits for the perfect shot -

And finally fires - once - hits Mattox in the neck!

EXT. STREET - CONTINUOUS.

Mattox's car skids to a stop. Lewis pulls over - gun drawn - watches Mattox try to return fire as he bleeds out -

LONG BEAT. Lewis is anxious as Prince emerges - holds Mattox's pistol to Clara's head. David is afraid -

PRINCE
You have two seconds to put it down. *One.*

Lewis lowers his gun - Prince smiles, backs away slowly -

PRINCE (CONT'D)
You know sergeant, you were actually our first choice. You know what the problem was? You lacked character.

Lewis whips up the gun and - *BAM!* - fires a shot straight through Prince's eye.

Asoreio

Prince drops. Lewis holsters his gun - runs to Clara and David - scoops them into his arms.

EXT. OMNICORP PARKING LOT - CONTINUOUS.

Dozens of frantic Execs and mercenaries run out of the hanger - duck into cars, etc - *rats fleeing a sinking ship*.

Murphy nears - steel cracked - trailing fluid. Pope hears the slow *thump-thump* of Murphy's FOOTSTEPS. He tries frantically to start his Audi -

Crack! Murphy's fist SMASHES through the hood. Pope throws his hands up -

POPE
Whoa, hey, Alex, take it easy!

Murphy just flips his car on its side - walks off - too busy to be bothered - Pope exhales when he realizes he's okay -

But then hears louder *thump thump thumps* - its a crippled ED-209 - pursuing Murphy - *on its last legs* - one of which comes down directly on top of Pope's Audi - it crushes Pope.

He screams - as the ED-209 topples - and shorts out.

INT. HANGER, OMNICORP - CONTINUOUS.

Murphy enters the now empty hanger - sees deactivated drones - and the chair where he once sat.

MURPHY'S POV -

Murphy's targeting system is gone - no longer the perspective of a machine - he scans the hanger with his one human eye -

Norton's gone.

BACK TO SCENE -

Murphy stumbles - drags one leg - leaking - trudges past mock-ups, a dozen models of RoboCop.

He keeps moving - at last sees Norton in the control room. His creator now looks small - almost fragile.

Murphy raises the .44 Mag - can't keep it steady -

NORTON
Oh Alex, without me, there's no you. No one else can put Humpy Dumpty back together again.

ASONAKIO

Murphy looks like he might collapse at any moment - struggles to point the weapon at Norton - Norton *smiles* back -

NORTON (CONT'D)
You really don't understand, Alex? This, *you*, are the next phase of human evolution. We can live forever, our brains, *our processors* can be transplanted into other platforms. This was never about Omnicorp or policing or stock prices. You are the new generation.

Murphy takes another step - still struggles with the .44 -

NORTON (CONT'D)
I know you're programmed to arrest me if you believe you have just cause, but put away the gun, we both know that RoboCop *cannot* kill -

Murphy lifts his gun - this time steady -

MURPHY
No. But Alex Murphy can.

Alex Murphy shoots Norton in the chest - through his heart -

Norton looks at Murphy - still on his feet - but dead - his brain just doesn't know it - *yet* -

NORTON
(weakly)
We could live forever.

Norton collapses.

Murphy falls to a knee - then drops - lies on the floor beside his creator - flesh and steel - blood and oil.

FADE TO BLACK.

SILENT IMAGES of OmniCorp Execs - all in prison orange jumpsuits. Kline limps. Pope is in a wheelchair - his legs gone. Kim. The Mayor. All led into federal prison. We're in:

INT. PAT NOVAK'S NEWS STUDIO.

Pat Novak sits on his stool - the images roll behind him.

PAT NOVAK
Fraud. Corruption. Murder. As this humble reporter has always said: we can't trust shameless corporations to keep American streets safe.
(then)
(MORE)

ASONeKo

PAT NOVAK (CONT'D)
As OmniCorp faces bankruptcy, we've still heard *no comment* from their parent company. Texas conglomerate O.C.P.

Behind Pat - the LOGO from the original *'RoboCop'* appears: OCP. *Omni Consumer Products.*

PAT NOVAK (CONT'D)
More importantly, many Americans have now been left wondering: who can we turn to for protection? I'm proud to announce we're in good hands.

Footage appears behind him: Detroit General Hospital, surrounded by military helicopters.

PAT NOVAK (CONT'D)
The federal government has stepped in to rebuild RoboCop. It's even rumored they've asked him to continue work with the Detroit police department -

INT. HOSPITAL WAITING AREA.

The TV plays in the waiting room -

PAT NOVAK (ON TV)
...true or false, that will be the decision of one man: RoboCop.

David watches the news. He's sits with Clara and Lewis.

A team of GOVERNMENT DOCTORS enter - Clara looks up -

DOCTOR
We've done what we can.

Clara nods - eyes wet -

DOCTOR (CONT'D)
We restored his sight, repaired the body to the best of our ability. Some of the circuitry is more advanced than anything we've dealt with, but he's whole again.

Clara, Lewis and David take this in -

CLARA
Thank you for your help.

Another doctor steps forward -

ASONeglio

DOCTOR #2
He did have one request you should know about - his transmitter, he asked us to reinstall it.

INT. MURPHY'S HOSPITAL ROOM.

Murphy sits - surrounded by Government Techs.

MURPHY'S POV -

Murphy watches everything at once. As much data as he can handle. He sees all the crime in Detroit. Murder, arson, burglary in fast-forward. Footage of Lewis and Clara together, day after day. Lewis raising David, living Murphy's life, a surrogate.

BACK TO SCENE -

Murphy sits up -

MURPHY
I'm finished, thank you.

INT. HOSPITAL WAITING ROOM - CONTINUOUS.

Clara and David stand by the window, watch the crowd gathered in Hart Plaza - they hear CRIES: *Bring him out! RoboCop!*

Murphy steps over to Clara - holds an object wrapped in black fabric - joins her - David and Lewis stand back a little.

Clara touches him for the first time - the flesh of his cheek - looks into his eyes - a human connection -

MURPHY
Hello.

CLARA
Hi.

The crowd keeps yelling: *RocoCop! Bring him out!*

CLARA (CONT'D)
Are you ready to go home?

Murphy looks out the window - his eyes now cold again -

MURPHY
I'm afraid I can never go home.

CLARA
What? Why?

ASOReyCio

MURPHY
I can see fifty crimes in progress - right now, Clara. Arson, rape, murder. Even before *this* -
(motions to his body)
I was always *programmed* to try to stop people from hurting others.

CLARA
(nods, smiles)
That's true.

MURPHY
I can now do what I couldn't do before. One *man* couldn't make a difference, but Ro- ...

Murphy can't finish his sentence - lets it just hang -

CLARA
You *do* love me, don't you?

Murphy is pained - but stands strong - doesn't cave -

MURPHY
I want to protect you.

Murphy nods across the room towards Lewis -

MURPHY (CONT'D)
He loves you.

Clara's eyes water. The crowd keeps chanting *'bring him out!'*

MURPHY (CONT'D)
I've seen him raise David. And he can give you everything I can't.

CLARA
Is that - what you want?

He looks at her - his eyes now human again -

MURPHY
No. It's what I want for you.

Clara nods, turns away. Murphy steps over to David - who sees his Mother in tears -

DAVID
You're not leaving us?!

MURPHY
No. I'll never leave you.

Murphy unwraps the object - places it in David hands -

ASSOREYCIO

ALEX MURPHY
And if you ever feel scared, or alone...

David looks down in his hands - it's Norton's microphone.

MURPHY
Just say my name. And I'm there.

EXT. HOSPITAL - HART PLAZA - EVENING.

A STATUE of RoboCop now stands in the middle of Hart Plaza.

It's a media circus - a huge crowd is gathered as POLICE CARS pass - then CRUISER-1 joins them in formation - gleaming -

VOICE IN CROWD (O.S.)
There he is!

CLARA and DAVID exit the hospital. Reporters mob them - a mirror image of the moment David first saw his father -

REPORTER
Son! Son!...Is RoboCop a man or a machine?

David holds the small microphone Murphy gave him - answers like only a 10 year old can - simply - honestly -

DAVID
(shrugs, innocent)
Don't care...

INT. CRUISER-1 - SAME.

Murphy speeds through the city as he hears David's voice -

DAVID'S VOICE (O.S.)
... he's my dad.

Murphy drives - his eyes shining.

CUT TO CREDITS!

ASONekio